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CONTESTS

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First Division Flute
1937 National Solo Contest

See Who's Who

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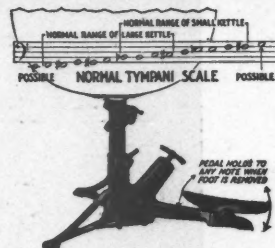
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Another advantage of three tympani is that they necessitate less tuning and fewer changes. In large symphony orchestras even a fourth kettle is sometimes used for extremely high notes such as F# and G and even A. It is possible to force a standard size 25" tympani up to A but the note will be poor in quality because the diameter of the bowl is too large for such a high note. On the other hand, this is true of the low notes secured on a 28" tympani. The regular 28" diameter kettle can be lowered in pitch to E and Eb but the tone quality will not compare to the same notes gotten on a 30" or 32" kettle.

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J. Franklin Peters, Puyallup, Washington

WE ARE MAKING AMERICA Musical

Mr. J. Franklin Peters, instrumental director in the Puyallup, Washington, High School now has under his direction a 40 piece Junior High band, a 40 piece Senior High band, an orchestra of about 30, and a chorus of 80, besides beginners' instrumental classes. As a beginning, Mr. Peters taught four classes in social science, one in literature, and was in full charge of the band, which, according to the director, consisted of "a handful of saxophones and a pinch of trumpets, garnished with two well beaten drums." Two years later the band entered the Western Washington Music Meet, and though still limited in instrumentation, placed in the second division. Gradually, since 1930, Mr. Peters has relinquished academic work and has concentrated on music. Looking to a musical foundation upon which to build this now ripening career, Mr. Peters attended the Mankato, Minnesota, Teachers' College for two years, later teaching a year each in Minnesota and Iowa, respectively. He got his degree with a major in music at the end of two years at the University of Washington, and upon graduation, acquired his present position. The results of his work can be seen today in his excellent bands, orchestra, and chorus. . . . Although his school music keeps him too busy to "play" much, but when vacations do come, Mr. Peters says there is nothing that gives his directing arm greater relaxation than to land a 25 pound salmon from Puget Sound or a sparkling steelhead from the Puyallup River.

The School Musician

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CHICAGO, ILLINOIS

MARCH

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March, 1938

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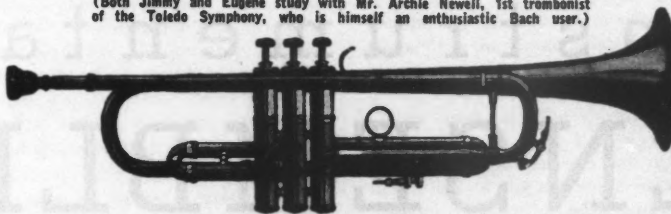


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For its proved value in developing individual musicianship and for its wealth of pure musical inspiration Director J. I. Tallmadge of Proviso high school, Maywood, Illinois, champions the ensemble. His demonstrated lecture on this department of instrumental school music presented at the University of Illinois national band clinic in January aroused widespread interest and awakened many band directors to the more serious consideration of small group performance. The ensemble above will be similarly featured at the coming Music Educators conference in St. Louis. Programed "Brass Sextet with Marimbas" they are: Harry Gill, O'Neill Del Guidio, Clyde Hollowell, Julius Nordholm, Mark McDunn, Jack Cotterell, Charlotte Sifert, and Dean Hutter.

Educational Advantages of the Instrumental ENSEMBLE

Written especially for The SCHOOL MUSICIAN and released by the author for immediate publication because of the popular pre-contest interest in this subject.

● THE STORY is told of a man seen on his hands and knees under a street lamp. Passers-by were naturally curious, and soon quite a group had collected. Soon all were on their hands and knees aiding in the search. Eventually one of the later arrivals said, "Pardon me, Mister, but what are we looking for?"

"I dropped a quarter," said searcher number one.

In the course of time another of the group grew impatient and queried, "Brother, where did you drop that quarter?"

"Oh, it was down the block," said number one, "but the light is better here."

Probably most of us are looking for about the same thing in our music

By J. Irving Tallmadge

Director of Bands, Proviso Township High School, Maywood, Illinois

teaching, and we are certainly looking where the light is good. But is it possible that there are genuine treasures in places where the light is not so good? Most of us will grant that in our large bands, our fine big choirs, and our great orchestras we give to the students a very joyful contact with good music.

Probably, too, we give them a sense of exaltation which is possible only through the large group presentation of music. All of these things are good, and we want them. If, however, it is our intention to give to these students the finest possible training in the short years that we have them, and to start them on a road which will make it possible for them *permanently* to enjoy the performance of music in their communities, perhaps we should add another phase to their music work while they are in high school.

As directors of large groups, we receive great glory. The light is exceedingly good where we work. Do we not, however, owe it to our talented pupils to give them ensemble training?

The day our students graduate, most of them find that their years of training are of little avail, or are actually a source of disappointment. Except for the universities, there are no great bands, orchestras, or choruses in which they can participate. Few are the communities whose music groups can equal those in which the student found such joy during his high school years. If, on the other hand, we teach these young folks how to play ensemble music, and where to find it, they can, as long as they live, find expression for their musical tastes in quartets, quintets, and sextets. No community is so small that a fine ensemble is not possible, and no community is so large that such a group is not welcome.

The literature for string and vocal ensembles is plentiful and varies. That for wind instruments is being created rapidly. If we can bring about the day when every club, church, and lodge has its quartet or sextet, we will have done something for which we receive no plaudits, but which may actually be worth as much or more to our students in the long run than are our great bands and orchestras. We will have created a field in which our players may find *permanent* opportunities for the exercise of their talents.

Not the least of the problems presented by an extensive ensemble program in our schools, is the difficulty of scheduling rehearsals. In our institution, all of this work must be done outside of school time. Even so,

it appears to be vastly worth-while. The enjoyment which students derive from both rehearsals and performances is enough to justify the time spent by the teacher. If the groups are sincere and capable, rehearsals can be a joy to the instructor, as well as to the pupil.

We all have this problem of time to consider. We cannot do all that there is to be done as it is. To partially solve this difficulty, each ensemble elects one student to be a sort of president. The instructor goes over each new number with the ensemble to be sure that the technical problems are understood, and to set tempo and interpretations. Once these are established, the students are expected to hold at least one rehearsal a week on their own responsibility. Each ensemble has a repertoire of eight or ten numbers in its folders. When these are ready for finishing touches, the instructor works with the group on the parts that have caused difficulties.

In the brass field, the choice of materials has been a serious problem. These groups do considerable public work, and it is difficult to find numbers which are varied in character, which are of good musical quality, and which at the same time have color and public appeal. Now that numbers are appearing so rapidly and in such variety, the problem is less acute, but we still have to find literature outside of works published for these groups. For the trombones, we occasionally use male quartet numbers with or without piano. Particularly effective and colorful are a few notes of chimes with such a number as "First Noel."

One of the most fortunate bonds between the school and the community is the brass sextet and marimba combination. This group is able to play complete short programs, and is always well received. Each program includes at least one number of outstanding musical worth, and several encores, chosen from songs that the audience loves. This group recently played a forty-five minute concert for one of our civic clubs, and was kept forty minutes more playing encores. With a standard brass sextet and marimba combined, it is possible to play almost any song, by giving the marimba players the piano book and having them use judgment in choosing what parts to play. The members of the sextet play the regular parts from such song books as the Laurel (Twice 55) series. Occasionally the second cornetist plays from a second clarinet



Irving Tallmadge has contributed much to the ensemble movement. In 1934 he was director of the brass ensemble contest-festival held before the Music Supervisors Conference in Chicago. His ensembles have broadcast on the Music and Youth program, and from the national contest at Columbus. Mr. Tallmadge has recently been reappointed to the chairmanship of the brass solo and ensemble committee of the National School Band Association. His own compositions and arrangements have set high standards in the creation of a worth-while literature for these groups. He holds Bachelor of Science, Bachelor of Music, and Master of Science in Education degrees.

book. The use of mutes adds further variety.

For genuinely musical effects, the sextet arrangement of the beautiful aria "Eri Tu" from Verdi's "Masked Ball" can be used, having the marimba play the original harp part from the piano accompaniment to the song. An extremely effective encore is "The Bells of Saint Mary's," in which the sextet plays the band parts, and the marimbists play the flute parts in octaves. The same combination is possible on "Stars and Stripes." Such numbers invariably "bring down the house," and open the way for further engagements.

Two great advantages are apparent in the use of the sextet-marimba combination. First, the wide range of literature which is made possible, and secondly, the great color contrasts which are available for public performance. Either unit may be used alone, and in combination they offer untold musical possibilities. Well played, and with proper choice of parts and mallets, the marimba is as completely one with the brass sextet as is the harp with the orchestra.



By Ray Gaedke (above) Chicago, who also made the accompanying sketches.

Three Smart, New Spinno Routines

Former band student and drum major, Lake View High School, Chicago, Ill., now baton twirler with the Board of Trade Post American Legion Band, national champions for many years. Ray Gaedke has probably the largest routine of sensational stunts of any twirler in the Middle West. (F. W. Miller)

The Horizontal Spin

● **THIS MOVEMENT** is started by holding the baton as in diagram No. 1, palm up, ball to the right of the body, grasp of the baton toward the ferrule end.

The ferrule end leads as it is passed under the arm to right, while the arm raises slowly upward with the ferrule end again leading, over the forearm to the right with the ball coming over the arm to the left. This is actually a reverse figure eight movement. It requires a limber, loose wrist, a firm grip of the baton with the first finger and the thumb, the baton rotating in the socket formed by the first finger and thumb.

It is necessary that this horizontal spin be mastered before considering horizontal throws and catches. However, the spin, itself, is a very easy movement, not at all difficult, and any baton twirler should learn to do it well and quickly in a few hours' practice. I stress this particular movement, because it leads into one of the most spectacular of all throws which I treat in the next paragraph. Thus, study all illustrations, 1 to 4, carefully, and work up a good speed with them.

Horizontal Throw and Catch

This starts with the above movement, and as you get to a point where the ferrule passes to the right over

the arm, give it lots of spin, combined with an upward thrust or throw. Do this movement very slowly at first, that is, throw it up slowly four or five feet over the head and with as little as one complete revolution, or possibly two complete revolutions.

Later as you gain confidence and speed, you can throw it higher, and, of course, impart sufficient power to give the baton a fast spinning motion. This is all a matter of practice and training, but it is well worth-while putting in some time on this, because it is quite a specialty, and not common to baton twirling. I had never seen it done previously, and I have worked this one up myself. See diagram No. 5, for the throw of the baton upward.

To get the maximum distance into this throw, it is advisable to work up a good series of horizontal spins, and develop the knack of tossing it at the height of the movement. The catch for the horizontal throw is made with the arm and forearm forming practically a right angle with the palm up, and

Have you developed a twirling routine that you would like to pass along to SCHOOL MUSICIAN readers? Send us your story and diagrams. 20,000 twirlers will thank you.

the hand above the head as shown in diagram No. 6. The baton is caught between the thumb and the fingers—actually falls in the crotch between the thumb and the first finger with the hand grasped around it.

The easiest and most natural movement next after the catch, is to go back into the horizontal spin, from which you started. You can have lots of fun with this horizontal toss because it is different from the regular high throw. However, it is necessary that you keep your baton spinning on a horizontal plane so that it looks well. I am able to throw this at least forty, sometimes fifty feet into the air.

roll-over, from left hand to right, the roll-over being done with the right hand as shown in the illustration. Notice that in this roll-over the fingers extend forward in almost a horizontal position. The baton actually rotates over the back of the hand. See diagrams A and B, figure No. 10. From the roll-over you can continue this pass behind the back as previously indicated.

The roll-over requires more practice, as the pass itself, behind the body is very easy and simple.

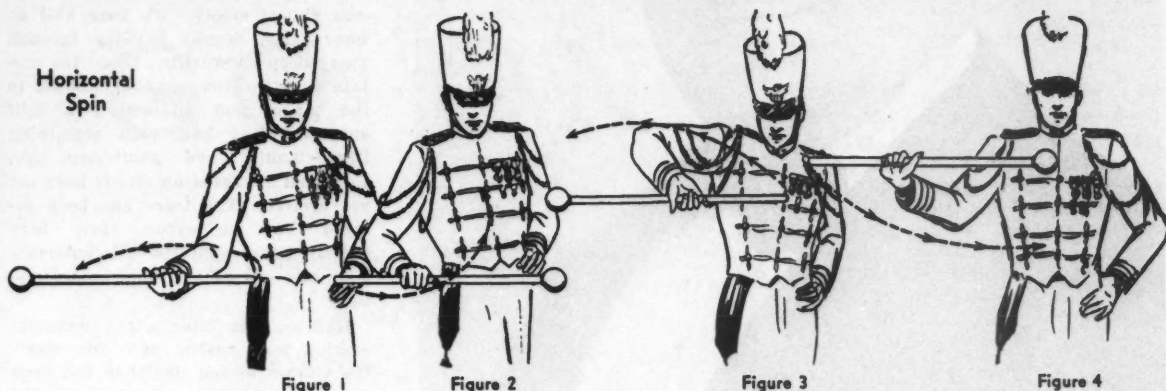
Horizontal Under the Legs

All of these horizontal movements

can be worked into a complete routine such as "around the legs" or "between the legs." These are merely a matter of applying the horizontal around-the-body technique lower down, and also working it between the legs or with one leg up and the other down, reversing the legs in any manner, or any series of movements that you wish to use.

There are many more complicated and spectacular movements, using the horizontal spins, such as catching them behind the back, and others that I will be glad to explain if my readers show an interest in them.

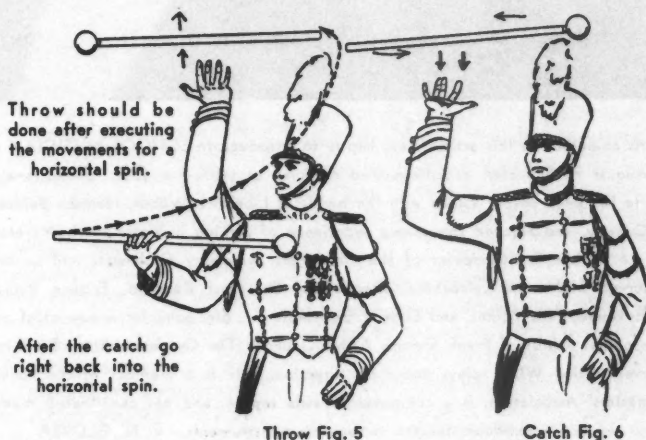
Horizontal Spin



Horizontal Spin Around the Body

Start this with a regular figure eight spin, palm down, grasping the baton as shown in illustration No. 7. In this movement, the ball leads, traveling from the right of the body to the left as shown in the illustration, the ball traveling over and under the forearm, as in a regular wrist figure eight twirl. Next is the pass behind the back, right hand to the left hand; receiving it as shown in diagram No. 8.

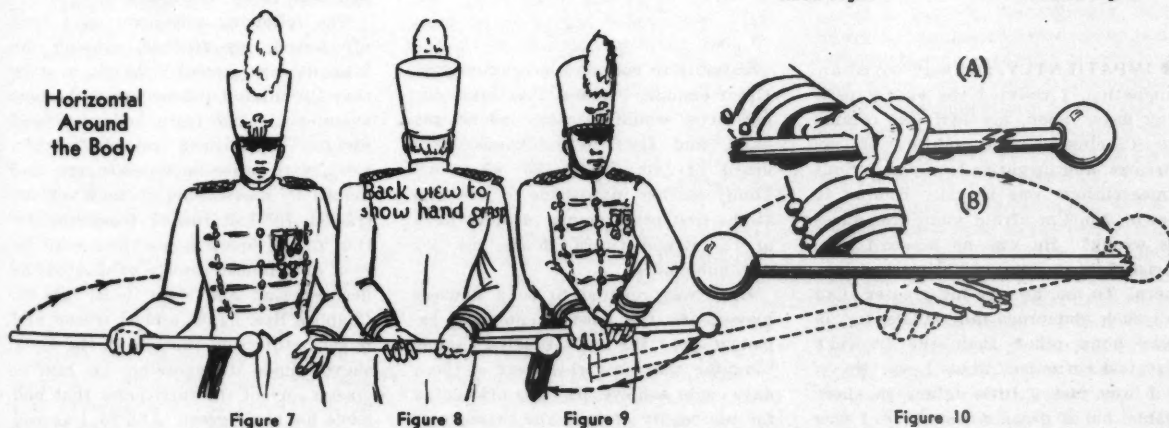
Next, with the left hand, swing the baton horizontally, ball leading, in front of the body to the right hand as shown in illustration No. 9, making the transfer from left to right as shown. The finish of this is called a



Throw should be done after executing the movements for a horizontal spin.

After the catch go right back into the horizontal spin.

Horizontal Around the Body



Back view to show hand grasp



As co-author of this article I am happy to introduce to SCHOOL MUSICIAN readers, Mr. August H. Scheefer, a distinguished musician of thirty-five years' professional experience. He has been cornet soloist with the bands of Liberatti, Weber, Hermen Bellstedt, and Pat Conway, and enjoyed the unique experience of playing in Victor Herbert's orchestra. He is a former first-trumpeter of the Cincinnati Symphony Orchestra, and in this orchestra served under the celebrated direction of Dr. Ernst Kunwold, Eugene Eysaye, Leopold Stokowski, Fritz Reiner, and Eugene Goossens. . . . Mr. Scheefer is now chief arranger and a cornet soloist of Frank Simon's ARMCO Band. The Crosley Military Band heard weekly over station WLW, plays under his direction. He is a member of the American Bandmasters' Association; is a composer of wide repute, and has contributed many important textbooks for the various brass instruments.—E. N. GLOVER.

● IMPATIENTLY, and with boyish anticipation, I counted the slowly passing days. Soon, my idol was coming to Cincinnati; the subject of my dreams, and incentive to my ambitious imaginations was actually coming to town. No, I'm afraid your first guess is wrong! He was no baseball star, prize fighter, nor medal-bedecked war hero. To me, he was far greater than all such glamorous individuals, for he was none other than the "world's greatest cornetist," Jules Levy.

I was just a little fellow in short pants, but if dreams came true, I was

eventually to become a great cornetist. Great enough, I hoped, that some day my hero would perhaps shake my hand, and say, "Why, August, I've heard of you, too!" So when my kindly teacher invited me to join him at the first performance of Jules Levy at the Grand Opera House, my joy was unbounded.

Levy was reputed to be a flawless player, and the most phenomenal exponent of the new-fangled triple tonguing that only the great of those days could achieve. He was also noted for his beauty of tone and mastery of

high register, in fact, he had been setting a new "high" in cornet history with his sensational performances. My expectations had developed into a feeling of mingled adoration and awe that I cherished with a sort of personal pride, for I felt that no one was as devoted to my hero, as I.

Came the auspicious night, and with it the worst blizzard and snow storm that Cincinnati and the Middle West had experienced in many years. My mother, with protest, wrapped me in my warmest clothes, giving my teacher careful instructions to see that I kept properly buttoned up.

The opera house, to my amazement, was almost empty. We were half an hour early, despite battling through many deep snowdrifts. When the curtain rang up, the manager stepped to the stage, and addressing a still sparsely filled hall, said something like,—"Ladies and gentlemen, Mr. Levy and his assisting artists have not yet arrived. The train has been delayed, but we expect them here shortly. The orchestra will entertain you, and we solicit your consideration."

Half an hour later, a large unkempt looking man rushed onto the stage. His clothes looked like they had been slept in, and if it had not been for the lustrous cornet that he held in his hands, I would not have guessed that he was my hero. As his cornet went up to his lips, my first bad impression forgotten, I thrilled with expectation. But alas, the first high note was crudely shattered, and the second one was badly split. The performance was anything but the performance that I had heard played over and over in my child-like imagination. My hero had failed me, and I left the opera house with a heavy heart.

My teacher knew Mr. Levy and wanted me to join him in going back stage. But, no, I had to hurry home. I didn't even want to hear the name of Jules Levy mentioned again. . . . I had been badly disillusioned!

The following afternoon as I took my lesson, my teacher, sensing my keen disappointment, told me a story that I'll admit I listened to with some skepticism. The train had been held up for hours in a snowdrift. Mr. Levy, with other men passengers, had helped to shovel tons of snow off the tracks. He had rushed from the station to the opera house, and with no food and almost utterly exhausted, he decided that the show must go on. Chapped lips, hands almost frozen, and fingers stiff from the use of the snow shovel, made it impossible for him to master any of the intricacies that had made his name great. And so, I agreed

THE SHOW MUST GO ON

By AUGUST H. SCHAEFER

as told to

ERNEST N. GLOVER

Manager and Assistant Conductor, Frank Simon and his ARMCO Band

to accompany my teacher to the opera house again several nights later to give my former hero another chance.

The bad weather had abated, and a fine and enthusiastic audience greeted the cornet virtuoso this time. I watched as an immaculately groomed gentleman of distinguished bearing walked toward the footlights. Surely, this was not the man I had seen a few nights ago. Even the introduction had a more pleasing sound, and with the first gorgeous high note, my ecstasy was indescribable, for my hero was born again! With pride bursting in my young bosom, I listened to a thrilling performance that brought the audience to its feet with several rounds of "bravo!"

Then it dawned upon me! My hero was, after all, just a human being, and the story that my teacher had told me was much more than a mere excuse. "But why did he risk his reputation by playing at all?" I asked. "My boy," my teacher replied with a benevolent smile, "Mr. Levy is a good trouper . . . *the show must go on!*"

So, at the tender age of eleven I learned an important lesson; a lesson that experience was to reiterate more deeply to me as the years rolled on.

Never, since that night have I condemned the performance of a player upon first hearing. It is easy indeed to criticize, but in the playing of brass instruments, there are many things any one of which, can quite easily spoil a performance. But, of course, with experience, many of these can be overcome, for the show must go on.

Ofttimes a player, through no fault of his own, will feel quite ill. An upset stomach, for instance, will sometimes frustrate his entire playing mechanism. Then all of the resources of a player must be put into action. He must listen carefully to every tone, to be sure that he is tuning well, and the placement of his notes will suffer unless he takes extreme caution. Bad digestion will sometimes cause the drying up of the vibratory point, or embouchure, and this is difficult to overcome.

In extremely hot weather, moisture will sometimes soften the lip, and perspiration can even cause the mouthpiece to slip off of the embouchure. In paradox, extreme cold will dry up and chap the lips, destroying all flexibility. Players should therefore refrain as much as possible from exposing themselves to the elements that tend to

destroy their playing equipment. There is nothing better than to nurse the lips by very soft practice to assist either weakened lips or dried-up embouchures. Soft interval slurring, used with discretion, is another fine antidote.

I have mentioned some of the most commonly unavoidable pitfalls. However, let's look into the numerous causes of the breaking of tones that can so easily be avoided.

One of the worst things is to overeat before playing. This causes poor breath control, and inadequate use of the diaphragm in supporting tones, particularly the high ones. It is wise to eat quite lightly before a concert, and most good players follow this rule strictly. The finest brass instrument artists even watch their diet and avoid foods that might upset them when a performance of importance is approaching.

Tender lips caused by too close shaving is another avoidable disadvantage. Artists with sensitive lips, often will not shave their lips at all unless concert time is several hours away.

Drinking too much ice-water just prior to playing is harmful to the lips.

One of the greatest evils is the lack of preparation in making an inset. The hurried rush of an instrument to the lips, just in the nick of time to make an inset, is extremely hazardous, and is a great worry to the conductor who expects the player to be ready. An embouchure must be properly prepared to assure a well-defined attack.

Rushing to the performance at the very last minute is another inexcusable mistake. A cold instrument and cold embouchure is a sure course to the splitting of tones and faulty intonation. You couldn't get Carl Hubbell to pitch a game without first warming up, and by the same token, a real artist will never play his instrument without allowing time for embouchure preparation.

Overblowing and the forcing of the lips is a handicap to accuracy, and should be eliminated. Poor judgment in attempting to produce a pianissimo inset below the vibratory possibilities of either the embouchure or the instrument will often cause the player to fall into the channel below the note that he is trying to play.

Many times the breaking of a note will be caused because the player fails to mentally hear the tone before attempting to produce it. This is why sight-singing is often recommended to brass instrumentalists. I have often heard the great cornetist, Herbert L. Clarke, say, "If you do not hear a tone, your chances for getting it are but one

(Turn to page 47)

We Are Making SOUTH America Musical

By Harry W. Ley, Director of the American High School Band
Buenos Aires

● FROM MICHIGAN, I came in July, 1935, to this great land of opportunity, as bandmaster and director of instrumental music at the American grammar and high school, Buenos Aires, Argentina, South America. Nine students were present at the first band rehearsal, but enthusiasm ran high, and by the end of November the band from the American section numbered thirty and was able to make its appearance at the annual commencement program.

At the close of 1936 the band had grown to 52 in number, and now also included members from the Spanish speaking national and commercial departments. At present there is a very fine, but small, band in these two departments. The increased interest is shown by the large number of applicants each month. This represents a real achievement both for the school and, I feel, for the bandmaster, because everyone said, "We don't have school bands in Argentina. Anyone who thinks we will accept that kind of a Yankee idea is crazy." Now they have accepted it, and love it.

In 1937, the Colegio Ward (or in English, Ward College, as the school is known) band reached a new high level of enrollment (84), and the programs far exceeded those of 1936 in number, variety, and musical achievement. The outstanding programs of

the year, in which our 50 piece varsity marching and concert band took part, were: two patriotic parades, 4th of July program, the annual American picnic, and various programs sponsored by the college. Undoubtedly, the high spot of the year was a trip sponsored by the Y. M. C. A. to the southern city of Bahía Blanca, about four hundred miles away.

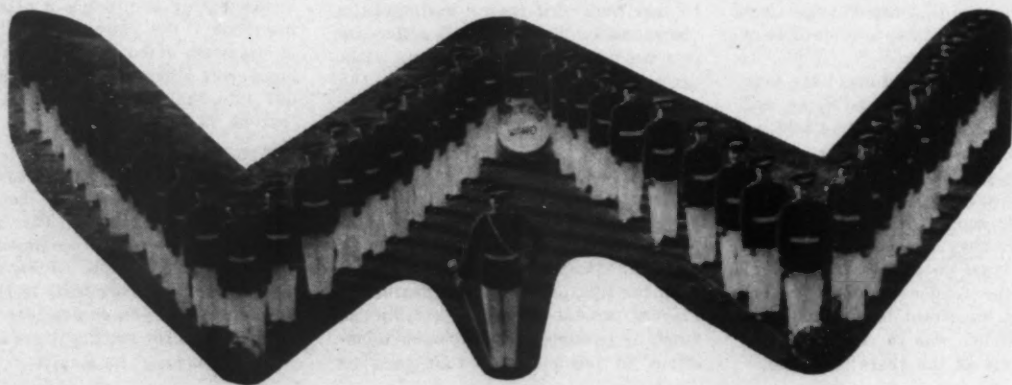
The governor of the province of Buenos Aires furnished free of charge first-class railway accommodations in sleeping cars for the round trip. While in Bahía Blanca we were guests of the Y. M. C. A. who had just opened a branch there and were campaigning funds for buildings. We played afternoon and evening programs in the city's finest theater, an afternoon concert in the central park, a radio program of half an hour, and a parade through the streets with motorcycle police escorts. This trip was of great value to the band in building up a fine spirit as well as being very much worth-while educationally.

The Ward College band is the only organization here in which girls play brass or reed instruments, and the idea of girls marching the streets in slacks doing their part in a band as well as the boys is absolutely unheard of.

The South American high school band
salutes you with a W for Ward.

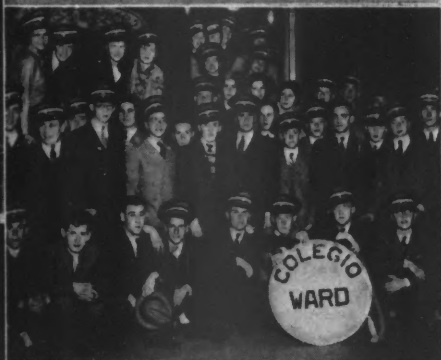
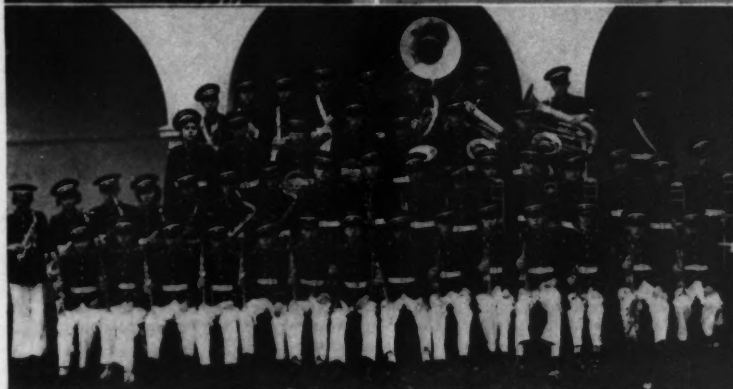
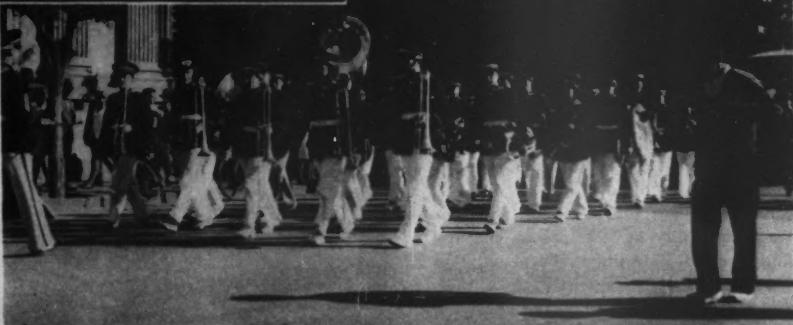
In Buenos Aires, exceeded in population only by New York and Chicago in the western hemisphere (American population about 2700) the American high school is the only school offering co-education in the secondary departments. Ward College is also unique in that it offers and gives credit for band and instrumental music in its regular course of study. In no other school in the Argentine, nor, as far as we have knowledge, in any other South American Republic is this done.

The Municipal and Police Band of Buenos Aires is one of the world's finest bands. In the Colón Theater which is famous for its wonderful acoustic qualities and great beauty, operas are given that are surpassed in no land. The people of the Latin American countries are naturally lovers of good music and are extremely talented in all fields of music. While there are many military bands and Boy Scout drum and bugle corps in Argentina, there is not in the native school system here any band and orchestra movement comparable to that in America. During the first few months after the founding of the Ward College band, a thorough canvass was made of all the music shops in the city, and it was discovered that not even the Argentine National Anthem had been published for band. This is because of the small number of bands in the country: each





These interesting pictures of the South American high school band under the direction of Mr. Ley might easily be mistaken for any average high school band in the States. At the left the band is seen with the school chorus in a 4th of July celebration at the Little Theater in Buenos Aires. Insert, Director Ley. Below, the band on last October 23 parades down one of the business streets of Bahia Blanca, Argentina. Bottom left, the band posed for this picture just before leaving on July 9 for a patriotic parade. Right, a group of the band members as they boarded the train on October 21 for Bahia Blanca.



director arranges his numbers to suit his own taste, or the instrumentation of his particular group.

The students of Ward College are now spending their summer vacation (seasons being reversed in the southern hemisphere) in their homes in Brazil, Paraguay, Uruguay, Bolivia, Chile as well as in many of the provinces of the Argentine Republic, from the Chaco of the north, to the beautiful lake district and snow-covered Patagonia in the south. Others are in Europe as tourists and several are visiting families and friends in the U. S. A. For this reason alone you may be sure that our school and our band cannot help but leave its imprint on this continent.

Early in March they will return to begin the 1938 school year. It sounds

very lovely indeed, but we have many problems here that are unknown in the States. Since an American school in a foreign country receives no financial aid from any government source, all expenses of the school must be met from student tuition fees.

Our school consists of six primary grades, Junior and Senior High and a two year Junior College course. There is also an annex in another section of the city which offers the primary and Junior High School grades. In these sections most of the classroom work is given in English, by capable, American-trained teachers. To meet the educational requirements of the Argentine we have other sections which follow the national course of study. In these all the preparation and recitation is done in Spanish. This gives some idea

of one of our difficulties—that of getting the groups from the two language-speaking sections to work together as a unit in a concert or marching band.

In 1938, music will be offered in nine different sections which includes 26 grades, (omitting the first four grades). Our outlined program for the coming year includes, along with a repetition of our 1937 schedule, a series of concerts in local theaters, radio concerts on the R.C.A. Victor Hour, and a trip to a foreign country, probably Montevideo, Uruguay.

We owe our success to the Board of Managers, a group of American business men who have never been found without a helping hand, and to the Director and Vice-Directors of the College who have worked for us and co-operated with us so well.

The Tympani Plays Bass

By Joseph Berryman, the Clinic Man

● THE PRACTICE of allowing the tympani player to use bass parts in compositions for which there is no published tympani part is becoming quite general. This is indeed a fine practice and one that is a step forward; but we must remember that the tympani are not intended to be used as a tuba and a great deal of study should be given such a substitute part.

The pedal or machine tympani are naturally better adapted to such use but should be used sparingly and not allowed to play all of the time. We have basses (both brass and reed, even string) in sufficient quantity to make such a practice unnecessary. The tympani should be used for contrast and as a harmonic support for the other percussion instruments. The only other use is as a percussive support for the basses. Continuous playing becomes monotonous.

The tympani player should use the bass part only as a guide in playing and under no circumstance attempt to play the part in its entirety. A judicious choice of places in the composition where the tympani will be most effective should be made. A study of the drum parts will generally prove helpful in this connection.

If the player is not a student of harmony, his instruction in this field should be begun at once. With a nominal knowledge of harmony he will be able to write a suitable part on the bass part in a short time.

The kettles are usually tuned to the tonic and dominant in the key of the composition. This, of course, is not always true; however, as a guide, it is well to begin with this thought in mind. Take the precaution to determine whether the composition is in major or minor mode as the tympani will be tuned differently in these cases.



Behind these shining copper kettles Jack Woodrow, senior, band manager and tympanist of the Oskaloosa, Iowa, high school band where Ivan Kennedy is director, looks as though he might be just about ready to serve you a bowl of chowder. But he isn't. Young Woodrow knows all of the answers in the handling of pedal tympani and can dish out anything the score calls for from a passionate sigh to a thunderstorm.

Please keep in mind continually that the tympani should be used,—as spice by a fine chef,—sparingly, as too much

will always spoil the broth, and finding the correct amount of seasoning is *your* job.

Official Grading of Cumulative Competition List

By A. R. McAllister

President, N.S.B.A.

● CONSIDERABLE confusion has arisen concerning the classification of the numbers appearing on page 16 in our 1933 "School Music Competition-Festivals" booklet under the heading "Approved Cumulative Competition List."

To clarify this list, I am publishing the following official classification of the numbers, for use in the 1933 regional contests:

Class C

Beethoven, Larghetto from 2nd Symphony, OD.
Beghorn, Prelude, CF.
Bendel, Sunday Morning at Glion, Wit.
Elle, Queen of the Night, CF.
Gillette, Cabins, Wit.
Hadley, Prelude, Suite Ancienne, CF.

Class B

Boyer, Ariane—Overture, Wit.
Christiansen, Norwegian Rhapsody No. 1, Wit.
O'Neill, Silver Cord—Overture, GS.
O'Neill, Knight Errant Overture, Ru.
Suppe, Light Cavalry Overture, Fill.

Class A

Busch, Chant from Great Plains, CF.
Clarke, Fraternity—Overture, Fill.
DeNardis, The Universal Judgment, CF.
Fauchet, Symphony in B Flat (4th Movement), Wit.
Fauchet, Symphony in B Flat (1st) Wit.
Goldmark, In Springtime—Ovtr., Bar.
Grieg, Huldigungsmarsch from Sigurd Jorsalfar Suite, CF.
Wagner, Rienzi—Overture, Bar.
Wagner, Entry of the Gods Into Valhalla, CF.

In Answer to Mr. Bennett On Band Modernizing

By Ira F. Vail, Canton, South Dakota

● IN YOUR December issue of *The SCHOOL MUSICIAN* I read a very interesting article by David Bennett on "How I Would Modernize the Band." I wish to say that I fully agree with Mr. Bennett on his ideas of instrumentation, programing, etc.

During the past three years I have made something like 25 special arrangements for the famous Monahan Post Band of Sioux City, Iowa. (I might mention that this band has won five first prizes at the National Convention of the American Legion, including one International first in Paris; three second and one third prize. They have also made eight Victor recordings.) In these arrangements I have used various combinations; I recall in one arrangement two pianos were very effective, in some numbers 3 violins proved to be the desired effect. The cornets and trombones all have various kinds of mutes and derbies to provide color effects and the very important saxophone quartet provides another color effect. Not only is the saxophone quartet used as a feature at times but the tonal quality helps give flexibility to the chords produced by the lower instruments in the band.

Some of my readers will no doubt say: Why all this fuss about trying to make bands modern, and is it worth the trouble? My answer is that it is well worth the trouble for any band to at least modernize in some respect. These arrangements I have referred to as being played by the Monahan Post Band have always been good for from one to three encores, and that would not be possible except for one thing.
—public approval.

Let us not forget that the public is paying for our bands, and they are entitled to hear numbers they like. Please do not get the idea I am advocating all modern numbers on a program; however, I do believe there should be at least one on each program and that number should be rehearsed with the same amount of care, precision, and understanding as an Overture or Selection is rehearsed.

Music is a commodity the same as any other commercial article. If a groceryman had calls for a certain article and did not get it in stock, he would most certainly be considered a poor business man. The same goes for the Band Director that *refuses* to become acquainted with a certain type of music the public is asking for.

The instrumentation Mr. Bennett re-

fers to would consist of a group of 60 players. I realize there are thousands of bands in the country that consist of about 30 to 35 players, and since Mr. Bennett has covered the field quite thoroughly for the larger bands I will limit my suggestions to the smaller groups.

For a band of 31 players I would suggest the following instrumentation: 4 cornets, 4 horns, 4 trombones, 1 baritone, 2 alto saxophones, 1 tenor saxophone, 1 baritone saxophone, 1 BB \flat bass, 1 string bass, 2 drums and tympani, 1 flute, 1 E \flat clarinet, 8 B \flat clarinets. To bring the instrumentation to 35 add 1 oboe, 1 alto clarinet, 1 bass

clarinet, 1 bassoon. The last four instruments named would be a very fine addition if the performers can play them well. Many of our standard and modern compositions depend largely on this latter group for effects. But do not let that stop you from playing modern American compositions if you are not fortunate enough to have this group of instruments in your band. Our modern composers are writing the cues for these instruments in the saxophone parts: the effects will not be as good, but you will find it much better than having the baritone play a bassoon cue, a trombone play a bass clarinet cue, a horn play an alto clarinet cue, etc. Of course the cues are also written for the above named instruments, but the flexible reed tone of the saxophone would most certainly be a more satisfactory substitute for this group of reed instruments. The blend-

(Turn to page 40)

How Incorrect Breathing Will Spoil Your Playing

By Vilas E. Wensel, Hancock, Michigan

● AFTER MANY TALKS with bandmasters, I have yet to discover two identical methods for teaching correct breathing. It may be said that there are many different ways to achieve diaphragmatic control, and that it is unimportant which we use as long as we get the results. Perhaps so, but I think this is the attitude which has brought about the present absence of any generally accepted standard method for teaching breathing. I might make one exception here. Most band directors, I believe, hold that good posture assists in correct breathing.

The method I am using now has worked out very well, and I will explain it and its theory for whatever it may be worth.

I believe the secret of diaphragmatic control rests in the expansion of the lower parts of the lungs (which, of course, results in the firmness of the diaphragm) *before* blowing. The diaphragm then acts as a foundation to the tone. The tone is then firm and held with a minimum of required breath. There is then an absence of strain in the abdominal muscles, as the cushion of air supporting the diaphragm prevents strain by absorbing it.

If the student breathes incorrectly, his diaphragm expands upon his starting to blow. This expansion, however, is not due to a pad of supporting air but to strain caused by the lack of a foundation to the tone. The tone is started from the upper part of the

lungs where the air has been taken in, and the results are:

1. A thin, wavering tone caused by too much uncontrolled air against the lips or reed, either of which requires only a small amount of air for the best vibration.

2. A strain all the way up from the starting point of the tone affecting the muscles in the throat and causing the flushed face and protruding eyes.

3. A strain downward affecting the abdominal muscles. This is especially dangerous.

If the student is breathing incorrectly, he may be made conscious of his diaphragm by coughing slightly while his hand is placed beneath his breastbone. Then he might try to bring about the same result more slowly by breathing deeply. If difficulty is experienced, the correct manner may be brought about by placing the hands back of the head with the elbows extending on both sides. After he has acquired the hang of it, he must keep practicing correct breathing, or he will lapse into his old habit. A habit of a partial lifetime, as incorrect breathing generally is, is not overcome in a day or a week. The student must be kept continually conscious of the correct method until, in time, he will breathe naturally, not only while playing, but all the time.

In my opinion, trying to build technique on a wind instrument without correct breathing is like building a house on quicksand.

Your 1938 Calendar of Contests

Alabama

HIGH SCHOOL MUSIC FESTIVAL, March 17 and 18, Municipal Auditorium, Montgomery. State chairmen are: For All-State Chorus, Miss Anna Thomas, Sidney Lanier H. S., Montgomery; All-State Band, L. P. Jackson, Anniston; All-State Orchestra, Claude Dahmer, Murphy H. S., Mobile; Instrumental Ensembles, C. J. Corbit, Ensley H. S. Birmingham; Vocal Ensembles, Miss Sarah Dryer, Phillips H. S., Birmingham.

Arkansas

EIGHTH ANNUAL CONTEST, April 29 and 30, Pin Bluff. J. A. Day of Junior H. S., Fort Smith, is president of the State School Band and Orchestra association.

Arizona

NORTHERN ARIZONA, April 7, 8, 9; Flagstaff. SOUTHERN ARIZONA, April 2, Nogales.

California

SOUTHERN CALIFORNIA FESTIVAL, April 29 and 30, University of Southern California, Los Angeles. Donald Rowe, chairman.

NORTHERN CALIFORNIA, April 23, Chico. CALIFORNIA BAND FESTIVAL, May 14, San Francisco.

Colorado

ROCKY MOUNTAIN HIGH SCHOOL BAND, ORCHESTRA, SMALL ENSEMBLE and INSTRUMENTAL SOLO COMPETITION, April 18 to 20 at Colorado Springs; April 20 to 23 at Greeley. Information concerning any instrumental competition must be sent to Herbert K. Waither, 1140 Lincoln Street, Denver.

Delaware

No contests nor festivals.

Florida

ELEVENTH ANNUAL FLORIDA STATE MUSIC FESTIVAL, April 21, 22, 23; University of Tampa, Tampa. Band, orchestra, solo, ensemble, vocal. Major Ed Chenette, general chairman, Lake Hamilton.

Georgia

STATE SCHOOL MUSIC FESTIVAL and CONTESTS, April 11 and 12, Mill-edgeville.

Idaho

STATE FESTIVAL, May 6 and 7, Lewiston. North Idaho District Festival, April 23, Coeur d'Alene. (Dates subject to change.)

Illinois

STATE HIGH SCHOOL BAND, SOLO, and ENSEMBLE CONTEST, April 28, 29, 30; University of Illinois, Champaign. STATE GRADE SCHOOL BAND, SOLO, and ENSEMBLE CONTEST, May 13 and 14, Illinois Wesleyan University, Bloomington.

All district contests for grade and high school bands, soloists, and ensembles will be held on March 26 and April 2 in the district chairmen's towns. The eight districts and their chairmen are: Northeast, Hobart Bolerjack, Public Schools, Cicero (This contest to be held in Maywood at the Proviso Township high school); Northwest, Coleman Miles, Mount Carroll; North Central, G. E. Piersol, Kankakee; Central East, B. B. Wyman, Gib-

The TEN REGIONALS

Region 1

Seattle, Washington; May 14
Washington, Oregon, Montana,
Northern Idaho, Northern and
Eastern Wyoming. Louis G.
Wersen, Central School Building,
Tacoma, Wash., chairman.

Region 2

Minneapolis, Minn.; May 19-21
North and South Dakota, Minnesota,
Wisconsin, Iowa. For
band, orchestra, solo, ensemble,
chorus. Carleton L. Stewart,
Mason City, Ia., H. S., chairman.

Region 3

Elkhart, Indiana; May 19-21
Illinois, Indiana, Ohio, Michigan,
New Hampshire, Maine,
Massachusetts, Connecticut,
Rhode Island, New Jersey, Delaware.
For band, orchestra,
mixed chorus. Frederic Fay
Swift, Ilion, N. Y., chairman.

Region 4

Albany, New York; May 27, 28
Pennsylvania, New York, Vermont,
New Hampshire, Maine,
Massachusetts, Connecticut,
Rhode Island, New Jersey, Delaware.
For band, orchestra,
mixed chorus. Frederic Fay
Swift, Ilion, N. Y., chairman.

Region 5

Los Angeles, Calif.; June 24-25
California, Arizona, Western
Nevada. P. C. Conn, University
of Southern California,
Los Angeles, chairman.

Region 6

Abilene, Texas; May 20, 21
New Mexico, Oklahoma, Texas,
Charles S. Eskridge, Wink,
Texas, chairman.

Region 7

Louisville, Ky.; May 26-28
Arkansas, Louisiana, Kentucky,
Tennessee, Mississippi, Alabama,
Western Virginia. Band
and choral only. Roy Martin,
Greenwood, Miss., chairman.

Region 8

W. Palm Beach, Fla.; May 12-14
Maryland, West Virginia, Central
and Eastern Virginia,
North and South Carolina,
Georgia, Florida. For band,
orchestra, solo, ensemble, vocal.
Major Ed Chenette, Lake Hamilton,
Florida, Chairman.

Region 9

Omaha, Nebr.; May 12-14
Nebraska, Kansas, Missouri,
Eastern Colorado (Iowa optional).
For band, orchestra,
band marching, solo ensemble,
chorus. David T. Lawson, Public
Schools, Topeka, Kansas,
chairman.

Region 10

Provo, Utah; May 12-14
Utah, Southern Idaho, Southwest
Wyoming, Western Colorado,
Eastern Nevada. W. H.
Terry, South Cache High School,
Hyrum, Utah, chairman.

The states quoted above, as included in the respective regional contests this year, are in accordance with latest bulletins received from regional chairmen.

son City; Central West, Paul Morrison, Quincy; Southern East, R. B. Barrett, Olney; Southern West, Maurice McAdow, Greenville; Southern South, Howard Thraikill, Murphysboro.

STATE ORCHESTRA CONTEST, May 6, Normal; solo and ensemble, May 7, Normal.

Chicago

ENSEMBLE CONTESTS, March 15, Lane; March 16, Austin; March 17, Lake View; preliminary and final.

BAND CONTEST, April 12, Hyde Park; April 13, Tilden; April 14, Roosevelt; preliminary and final.

Northern Indiana

STATE BAND and ORCHESTRA CONTEST, May 6 and 7, Huntington. A. R. Jinks of Wabash is president of

the Northern Indiana School Band and Orchestra association.

The 1st District Contest will be held on April 8 and 9 at Plymouth; 2nd District on April 22 and 23 at Goshen.

Central and Southern Indiana

STATE CONTEST, May 5, 6, 7; Lafayette. B. A. McAdams, president of the Central and Southern Indiana Band and Orchestra Ass'n, Lafayette.

District Contests: No. 1, April 8 and 9, Robert Ernhart of Brazil, chairman. No. 2, April 1 and 2, Howard Thomas of Greensfield, chairman. No. 3, April 22 and 23, Don Marketto of Cannelton, chairman.

Kansas

DISTRICT festival competitions, April 8 and 9. INTERSTATE MUSIC-FESTIVAL, April 28, 29, 30; State Teachers'

college, Pittsburg. INVITATION FESTIVAL, April 28, 29, 30; State Teachers' college, Emporia. SOUTHWESTERN KANSAS-OKLAHOMA FESTIVAL, April 29 and 30, Winfield, Kansas. K. U. MIDWESTERN FESTIVAL, May 5, 6, 7.

Kentucky

STATE CONTEST, vocal, April 29 and 30, University of Kentucky, Lexington; piano events, April 29, U. of K.; instrumental, May 13 and 14, U. of K.

Louisiana

SCHOOL BAND CONTEST, May 7 and 8, New Coliseum, La. State University, Baton Rouge. Orchestral and vocal contests to be semi-sectional: East La. State U., Hammond, in March and Natchitoches Normal, also in March.

Maine

EASTERN MAINE MUSIC FESTIVAL, May 7, Dexter. WESTERN MAINE STATE MUSIC FESTIVAL, May 14, Kittery.

Maryland

BAND AND ORCHESTRA ASS'N FESTIVAL, May 6, 7, 8; Baltimore.

Massachusetts

STATE MUSIC FESTIVAL, May 7, Fall River.

Michigan

STATE FESTIVAL, April 29 and 30, Ann Arbor. Dale Harris of Pontiac, chairman.

Minnesota

STATE MUSIC CONTEST, May 5 for vocal and May 6 for instrumental, University of Minnesota, Minneapolis. District contests from April 9 to 29 in St. Cloud, Clarkfield, Granite Falls, Chatfield, Crookston, Owatonna, Glenwood, Worthington, Willmar, Winnebago, LeSueur, Warroad. Irving W. Jones, 409 Administration Building, U. of Minn., is chairman.

Montana

MIDLAND EMPIRE MUSIC FESTIVAL, May 14, Billings; bands, choruses, orchestras, instrumental and vocal ensembles.

Nevada

STATE MUSIC AND ART FESTIVAL, April 21, 22, 23; Las Vegas. Lewis E. Rowe of Las Vegas, chairman.

New England

MUSIC FESTIVAL, May 20 and 21, Burlington, Vermont.

New Hampshire

STATE MUSIC FESTIVAL, May 13 and 14, Nashua.

New Jersey

PIANO CONTEST, April 9, place to be announced; Miss Edith M. Albinson, 15 Pleasant Avenue, Montclair, chairman. INSTRUMENTAL SOLO and ENSEMBLE CONTEST, Summit High School, Summit, April 23; J. Fred Mueller of Summit, chairman.

New Mexico

STATE FESTIVAL at Santa Fe.

New York

EASTERN STATE FINALS, May 6 and 7, Amsterdam. WESTERN STATE FINALS, May 13 and 14, Jamestown. WESTERN MUSIC FESTIVAL, April 4, 5, 6, 7, 8; Fredonia. FESTIVAL-CONTEST, April 22, 23, 24; Lowville.

North Carolina

STATE MUSIC CONTEST, April 19, 20, 21, 22, Women's College of the University of North Carolina, Greensboro. Dean H. Altwater of the Music School of the Women's college, chairman.

North Dakota

STATE HIGH SCHOOL MUSIC CONTEST, May 12 and 13, University of North Dakota, Grand Forks. John E. Howard of the U. of N. D., chairman.

Ohio

STATE FINALS COMPETITION-FESTIVAL, April 23; State University, Columbus; for high school bands. May 14, Oberlin, for solo and ensemble; George E. Wain of Oberlin, chairman.

DISTRICT contests: Central, March 18 and 19, western division at Springfield (Wittenberg, college); Philip Gates of Plqua, chairman; eastern division at Granville (Denison university); Arthur A. Huff, chairman. Southeast, March 19, Gallipolis, solo and ensemble; Miss Elizabeth Shough, Gallipolis, chairman. Southwest, March 25, Oxford (Miami university), solo and ensemble; A. D. Lekvold, chairman. Eastern, March 26; solo, ensemble, chorus; New Concord (Muskingum college), Milton F. Rehge, New Concord, chairman; April 9. Band competition-festival at Bridgeport; L. M. Isted, Bridgeport, chairman. Northeast, March 19, elementary school vocal, instrumental solo and ensemble contest, Chardon; Stanley L. Davis, chairman; April 8 and 9, band, chorus, and orchestra at Kent

(Kent university), Fred Denker, Kent, chairman; April 30, solo and ensemble, Mt. Union college, Alliance; W. H. Hodgson, chairman. Northwest, March 5, band competition-festival, Bluffton (Bluffton college), Russel A. Lantz, chairman; April 29, solo and ensemble, Bowling Green State university, Merrill C. McEwen, chairman.

Greater Cleveland

INSTRUMENTAL and VOCAL SOLO and ENSEMBLE CONTESTS for junior and senior high schools, March 11 and 12. BAND CONTEST for senior high schools, May 7; for junior high schools, May 27.

Oklahoma

TRI-STATE BAND FESTIVAL, April 7, 8, 9; Enid, Oklahoma. Milburn E. Carey, general chairman, 2214 University Station, Enid.

Oregon

STATE BAND CONTEST, Class B and D, April 1 and 2, Corvallis. STATE BAND and ORCHESTRA CONTEST, Class A and C, April 8 and 9, Eugene. Andrew Loney, Jr., of La Grande is state chairman.

Pennsylvania

FINAL STATE CONTEST, April 29 and 30, Grove City.

Rhode Island

STATE MUSIC FESTIVAL, May 14, Central Falls.

South Dakota

STATE HIGH SCHOOL MUSIC CONTEST, April 20, 21, 22; Yankton. District contests: Wessington Springs, April 7 and 8; Aberdeen, April 7 and 8; Brookings, April 7 and 8; Madison, April 7 and 8; Geddes, April 5 and 6; Vermillion, April 8 and 9. Another district contest to be held probably in Mobridge at approximately the same dates as the above.

Texas

EASTERN DIVISION FINALS, April 29 and 30, Waco; district contests: No. 1, April 1, Dallas; No. 2, April 8 and 9, Henderson; No. 3, April 1 and 2, Mexia; No. 4, April 8, Huntsville. WESTERN DIVISION, April 28, 29, 30; San Angelo; Homer A. Anderson of San Angelo, chairman. NORTHERN DIVISION, April 21, 22, 23; Vernon; E. W. Shepherd, chairman. SOUTHERN DIVISION, April 8 and 9, San Angelo.

Vermont

STATE MUSIC FESTIVAL, April 29 and 30, Burlington.

Virginia

HIGH SCHOOL COMPETITIVE MUSIC FESTIVAL, April 28 and 29, Richmond.

Washington

EASTERN MUSIC MEET, Class B, C, D; April 22 and 23, Cheney; Wm. Lloyd Rowles, chairman, Eastern Washington college of Education, Cheney. SOUTHWEST MUSIC MEET, all classes, instrumental, March 12, Chehalis; Mark Freshman, Aberdeen chairman. NORTHWEST MUSIC MEET, all classes, April 29 and 30, University of Washington; Kenneth Hjelmervik, Issaquah, chairman. WESTERN SOLO MEET, April 2, North Junior Auditorium, Everett; Miss Rosa Zimmerman, chairman.

West Virginia

HIGH SCHOOL BAND FESTIVAL, May 12, 13, 14; Huntington. Harold B. Leighty, secretary of the W. Va. School Bandmasters' Ass'n, St. Albans.

Wisconsin

Although the schedule is not complete, festivals have been definitely located at the following places: Columbus, May 14, (Turn to page 34)



The Amery, Wisconsin, high school band boys model their new uniforms recently purchased by the Music Boosters' club. Director Simon is shown on the left.

News and Comments

New Jersey Forum

Washington's birthday, February 22, provided the date for the New Jersey music clinic, held at Battin high school in Elizabeth. The clinic was well attended by guests from New England, Delaware, Pennsylvania, New York, and all parts of New Jersey. More than sixty attended the evening banquet where music was provided by junior high school students, and C. W. Hamilton, state assistant commissioner of education, made a stirring address in keeping with the ideals of progressive education.

Miss Mabel E. Bray, president of the music department of the New Jersey State Teachers' association, was assisted as chairman of the event by Ira T. Chapman, superintendent, and Thomas Wilson, supervisor of music, in Elizabeth schools.

Evansville B. & O. Events

For the first time the Instrumental Music Department of the Evansville, Indiana, Public Schools has attempted a program of events to co-ordinate its activities in a way that should appeal to the entire city. A series of three events were planned for the present school year,—an all-city high school orchestra concert, an all-city high school band concert, and a two day festival of bands, orchestras, solos, and ensembles for the fifteen elementary schools. The City Council of Parents and Teachers is sponsoring the series of events and accepted responsibility for the ticket sale.

The first program was given by the All-City High School Orchestra, February 8. This group was composed of eighty select members from the three public high schools. A program of not too difficult music was presented with

a zest that won the hearts of a very appreciative audience. Each director visited the other high school orchestras during their rehearsals, and in addition two combined rehearsals were held before the night of the program. Conducting was divided between the three directors of the high school orchestras—R. C. Sloane, *Bosse H. S.*; Alvin Ahrens, *Central*; Archie Gobba, *Reitz*.



This is the latest photograph of George W. Gass, Jr., Chicago Heights, Illinois, with his new special built xyloimba upon which he will play with Dr. Frank Simon's ARMCO band on the March 27 broadcast at 3:30 Eastern Standard Time.

Logan, Ohio, Concert

Bandmaster W. Richard McCutchan is busy in preparation for the third in a series of three concerts the Logan high school symphonic band is presenting this winter. For the first of the series Deforest W. Ingerham, conduc-



The All-City Evansville, Indiana, high school orchestra of eight musicians selected from three high schools which on February 8 opened a series of school music concerts. The program is attracting wide attention, and the overflowing attendance bears testimony to enthusiastic appreciation.

tor of the Ohio University Symphony orchestra, was the podium guest. The program included ten numbers in the semiclassical bracket.

Remodeled

The Hattiesburg, Mississippi, high school band room has been remodeled; whereas there was one room, there are now six.

There are two practice rooms, where students may practice during the day; an airtight room for uniforms; an office for the director; a room which contains a cabinet for instruments (this room also contains a cabinet for music); and the usual rehearsal room.

Band students are furnishing some of the material with which the rehearsal room will be made soundproof. Bandsters are very proud of their new band department.

George E. Bushong is director of the band.

So. Illinois Clinic

More than 40 band directors attended and 28 schools contributed players to the 125 piece band for the Southern Illinois band clinic held in West Frankfort, January 28 and 29. West Frankfort where Theodore W. Paschedag is director of grade and high school bands, has been the host city for the past three years, and from all indications will continue to be in the future.

Band for Post Graduates

In Hamilton Square, New Jersey, 40 young men between the ages of sixteen and twenty make up the Hamilton Square Band under the direction of J. Stuart Keefer.

Nine years ago, Mr. Keefer realized that something must be done to preserve music among the post graduates. He organized this band, starting with six boys. A year later the band numbered 25, secured uniforms, and took part in a firemen's parade from which they triumphantly carried away the prize. Continuing their good work, they were able, in 1937, to run off with two prizes, both awarded for their being the best band in line of two very large parades. No doubt the band will grow and also its collection of awards.



Mr. Keefer

Chicago Tooters' Club

At Wells high school, Chicago, a "Band and Orchestra association" gives membership to all instrumentalists from beginners to concert band and or-



The band you see here, the Joliet grade school band, is scheduled to appear for concert and official clinic demonstration at the coming biennial Music Educators conference in St. Louis. It is undoubtedly one of the finest below-high-school organizations in the United States and in contest could easily hold its own with many representative bands in the upper bracket. Their fund-raising concert presented on February 27 bore the musicianship, showmanship, and finesse of, verily we say, a professional stage show.

chestra members. At monthly general meetings there are solos, duets, and short talks, and once a week the officers of the concert band and orchestra and representatives of the junior orchestra meet to iron out problems.

The organization is under constitution which includes rules for the borrowing of music and school instruments; provides for the appointment of monitors responsible for music and property and establishes fines for damage to either while in the hands of students. This has reduced repair bills 75%. If a student feels that a fine is unjust, he may appeal to the board of officers of the association, whose judgment is final. It is believed this is the only association of its kind, and its sponsors and members are gratified with results. Samuel S. Fain is Wells' bandmaster.

"Cultural Olympics"

"Woodstown, New Jersey," writes Harry Edward Freund, "is on the map, for Woodstown is the first community in the United States to have taken on practically the full program of 'Cultural Olympics' as outlined by the University of Pennsylvania."

Mr. Freund has championed "Cultural Olympics," and from present indications in his home town, Woodstown's "Cultural Olympics" of 1938 will prove an outstanding event, even surpassing the splendid record of the festival of 1937.

Enid Again

The 48 page announcement of the sixth annual Tri-state Band Festival, scheduled this year for Enid, Oklahoma, April 7, 8, and 9, is entirely too comprehensive for anything approaching an adequate news story in this humble column. This clinic is conducted annually under the sponsorship

of the Phillips University band, and in the five years of its procedure has attracted the highest caliber of national attention.

Some of the familiar faces greeting the reader from the pages of this prospectus and program are Herbert L. Clarke, director of the Long Beach Municipal band; Dr. A. Austin Harding, director of University of Illinois bands and president of the American Bandmasters' association; Dr. Frank Simon, director of the famous ARMCO band; George C. Wilson, bandmaster, Kansas State College, Emporia; and so on, ad infinitum. Milburn E. Carey is general chairman of the festival.

Will Tell European Story

Lawrence Chidester, instructor of music at Tufts College, Massachusetts, is making plans for an extended tour of Europe next year to gather news and information of school music conditions there for publication in *The School Musician*. Gifted in fine writing, Mr. Chidester's illustrated series on this subject will be of immense interest and value to readers of this magazine, both young and old.

But first Mr. Chidester is involved with the American Institute of Normal Methods, which will be conducted at Lasell Junior College, Auburndale, Massachusetts, July 6 to 27, with which this year is combined the junior division of the New England Summer band school, heretofore held at Tufts College, Medford.

The Institute now offers to high school musicians instruction in symphonic band as well as symphonic orchestra. Francis Findley, of the New England Conservatory of Music, is the Dean of the Junior Division and conducts the symphony orchestra. Mr. Chidester becomes Assistant Dean and



Forrest McAllister, director of the Joliet grade school band, has made amazing progress in his twenty-three years, and his work is a direct tribute to the fine tutorage and counsel of his closest friend, his father.

a member of the faculty of the Institute, and will conduct the symphonic band.

By absorbing the New England Summer Band School into its Junior Division, the Institute not only makes available to high school musicians summer study of all phases of instrumental music, but also gives teachers in service the opportunity of observing modern educational methods as applied to the school band and orchestra.

School Music Contagion

That the progressive influence of instrumental music instruction in the schools of the United States is being felt and appreciated by this interesting letter just received from W. I. Baxter, musical director, Temiskaming, Quebec, Canada,

CANDIDLY SPEAKING



'Think that Twirler Has Got Something There

When this new equipment arrived for the Oskaloosa, Iowa, high school band, members of the Band Parents' organization decided the instruments should have a critical receiver's inspection. Robert McCormack approves the baton, while N. V. Allender knocks the kettles, and Walter Hyett finds heliconing a lead pipe cinch. Band Director Ivan Kennedy registers complete satisfaction,—with the equipment. And everyone in Oskaloosa is happy about the whole thing.



The Smaller the Boy, the Bigger the Horn

At the winter concert of the Onawa, Iowa, high school band the four Samson brothers (above) convulsed the audience when Jack's cornet soló was rudely interrupted by Leo's clarinet. Organizing for a duet, the boys were again interrupted by brother Paul, who dashed onto the stage playing "The Old Grey Mare" on his trombone. A new trio beginning was only to be interrupted by little Billy's "Asleep in the Deep" with his alto. The novelty was billed as "The Samsonian Fantasie." With all brothers in and accounted for, the quartet proceeded with a number of selections. M. D. Hudleson is the bandmaster.

Boys' band and the Lion Boys' band of North Bay, Ontario. Director Baxter writes, in part:

"As a regular reader of your very valuable paper, I must record my extreme pleasure regarding same, with a hope that the day may soon come when the boys' band movement is as active and virile as it is in the U.S.A. As no doubt you know, we have quite a number of boys' bands in operation now. I am director of one here in Temiskaming of 49 pieces, formed one year ago, and it is progressing very favorably; and I am also teaching one of 20 pieces in North Bay, where conditions are not so good as here. Nevertheless, it is progressing."

One Year at Evarts, Ky.

When, a little less than one year ago, Director Forrest Schenks sounded the alarm that a school band was about to be organized at the Evarts, Kentucky, high school, only eight applicants showed up. Anyway that's three more than the "Hungry Five," and it gave the ambitious, young director enough encouragement to proceed with his idea. Today the Evarts high school band is a 58 piece, which is a darn good record for any director who starts cold in a town with no musical background in its schools. Director Schenks uses the Bennett brown book which he has found very successful.

Bands Beyond High School

At the present moment there must be at least ten million young men and women, including graduates and boys and girls still in high school, who since the school band movement really got under way back in 1923 have learned to play band and orchestra instruments. What are they doing now with their music? What opportunity, in fact, have they to do anything with it? Very little indeed.

And yet every village and town in which these band graduates live would take eminent pride in a city band which would play on the Court House Square one evening during each week in summer, and otherwise bring musical joy to the community.

In each and every one of these towns all that is really required is a leader, someone who will start the movement rolling and bring the town band idea up to a point where it can compete for local pride with the fire department and the town ball team. That man in his home town would do a great, though probably unheralded, service to his community and to the young musicians, who through his efforts would get an opportunity to join with local friends in the enjoyment of making music.

Portland, Maine, one of the larger of the cross section of cities to which this movement is important, found such a man in Frank J. Rigby, who a year ago conceived the idea of forming a band for the graduates of the

Portland high school whom, he visioned, would otherwise be obliged to give up their music. Today there is a fine band of 55 pieces in Portland, and it is all due to this one man's idea, plus his ambition and effort to bring that idea into realization.

"Our membership," writes Mr. Rigby, "is made up of graduates and a few players still in high school, as we needed them to round out our instrumentation. The American Legion donates their hall for our Sunday afternoon rehearsals, and we have no expense at all except our annual dues of twenty cents per person to the National Federation of Music Clubs. My music library, forty years collecting, meets that need.

"Although we have not yet made any personal appearances, we are planning to do so, and at present parents of players frequently attend rehearsals and are very enthusiastic."

Many states have passed the band tax law which will provide ample funds for the requirements of your town band. Maine does not have such a law. Iowa was the first state to have it, and Major George Landers of Clarinda, Iowa, is the man responsible for the idea.

Full Schedule for Mr. Connelly

Despite the fact that Chris Connelly is director of instrumental music in the Doddridge County, West Virginia Public Schools; director of the senior and young people's choirs of the First Methodist Episcopal Church in West Union, and assistant scoutmaster of Troop I, Boy Scouts of West Union, he still has leisure time for reading and travel. And



Mr. Connelly - besides that,

Mr. Connelly manages to squeeze in a good bit of hunting and fishing.

Right at the moment he is knee-deep in rehearsals for the annual band minstrel, working on the spring concert, and making a drive to raise money to complete payment on the new band uniforms so the band can go to the State Festival this spring.

Mr. Connelly is a member of the West Virginia Bandmasters' association.

Simon Soloist

Now here is a letter that reveals its writer a smart, modern business man. We congratulate the clear thinking that prompted it.

"I received my SCHOOL MUSICIAN a few days ago, and this issue is more interesting than ever. Almost the first

CANDIDLY SPEAKING (Continued)



Noted Composer Writes March for U. of Michigan Band

Working assiduously for twenty-four hours without rest, Karl L. King (above) of Fort Dodge, Iowa, brought to completion on his "twenty-first" birthday (that is, February 21) his new march, "Michigan on Parade," for William Revelli of the University of Michigan band. The Fort Dodge maestro, who crashed commercial gates at 14 as a newspaper reporter and at 18 ran off with a circus band, is one of America's most prolific composers and publishers of band music. His first compositions were in print thirty years ago, and today few band concert programs fail to include at least one of his numbers. He is director of the Fort Dodge Municipal band and recently completed "The War March of the Tartars" for Graham Overgard's Wayne University band. The



photographer, whose office is just across the street from the composer's, caught one of these pictures at the beginning, and the other after the conclusion, of the twenty-four hours' work. Mr. King's instrument is the baritone.

CANDIDLY SPEAKING (Continued)



Order One Now for Your Spring Parade

No self-respecting school band city may with pride lift its chin without at least one school music festival this spring. And here is an idea for adding a touch of commercial optimism (heaven knows we need it) to the big Saturday afternoon parade. Ruth Buehler, drum major of the Mason City, Iowa, high school band, contributed the pulchritude to this beautiful float entered by a local music house in the gay and spectacular event of that city last June.



Bob and Bill

In flashy uniforms of red and white, Bobbie Sullivan, mascot, and William Seufert, drum major, discharge torrents of applause when the St. Clement school band of St. Bernard, Ohio, contacts the public. Bobbie is four years old, takes 3 steps to Bill's 1.



Off the Podium

Avocation fisherman, Wallace H. Hannah, Bremerton, Washington, music supervisor and bandmaster, gives you the salute from the hatch of his 20-foot sailboat. Hannah's upbeat over northwestern waters invariably means fish for supper. We don't mean canned.

Catch someone off guard; snap an unusual picture; send the glossy, unmounted print to the Candidly Speaking Editor of The SCHOOL MUSICIAN, 230 North Michigan avenue, Chicago, and if accepted for publication, you will receive \$1 for it. Be sure to include with the photograph all of the interesting and factual information about it. Spell names correctly, and give accurate dates and places. Help us to make The SCHOOL MUSICIAN the most interesting as well as the most widely read school music magazine published.

thing to attract my attention was the most interesting candid camera picture of Dr. Frank Simon, his band, and Miss D'Vore. It just occurred to me that perhaps you might be interested in knowing that I am to be the guest soloist of the noted Dr. Frank Simon and his famous ARMCO band on March 27, and I am looking forward to it with great anticipation. I have also been chosen for membership in the National High School Band appearing in St. Louis from March 27 to April 1. Will play snare drum with the band. I still receive a big thrill each time I look at my September issue of The SCHOOL MUSICIAN with my picture on the cover with my drum. It was nice of you to select me."—George W. Gass, Jr., Chicago Heights, Ill.

The March 27 program of the ARMCO band on which George will play is the last of the present series.

Salvation Army Extolled Music

According to Brigadier William H. Fox, divisional Salvation Army Commander for Wisconsin and upper Michigan, few people realize the important part music plays in the upliftment of social standards. The pursuit of cultural diversion, particularly an active appreciation of music, awakens thought to the full import of true salvation."

So, a band festival will be held at the Milwaukee Auditorium on Sunday, April 3, under the auspices of the Salvation Army, co-sponsored by Tripoli Temple, A. A. O. N. N. S.

Plans for the festival include two extensive programs, one to be given in the afternoon and the other an evening performance. Arrangements are being made to have over 400 participating bandsmen amassed on the stage, comprising the largest professional group to be heard in years. They will play under eminent conductors.

"Negotiations are being effected with Dr. Frank Simon, Cincinnati," writes Brig. Fox, "who will bring his famous ARMCO band to Milwaukee to participate in the event.

"The University of Wisconsin band, which has earned an enviable reputation as one of the leading university bands of this country, will be heard under the direction of Ray Dvorak and Captain Charles O'Neill. Captain O'Neill, known as Canada's leading director and composer of band music, recently became associated with the U. of W. band department.

"The Chicago Staff band of the Salvation Army, the Inter-High band representing all-star musicians from the many Milwaukee high school band groups, the Milwaukee State Teachers' College band, and the Tripoli Shrine band, will be among the organizations participating in the band festival."

You Deserved It

How refreshing, in these days of billion and trillion figures in the newspaper headlines, to find a naive gentleman in the teen-age bracket who can still speak in terms of the lowly million. This excerpt from a friendly letter reveals again the reaction of a boy who finds that he has been honored.

"Thanks a million for the honor you have bestowed upon me by using my picture on the cover of the February edition of *The SCHOOL MUSICIAN*. It is really the thrill of a lifetime. I could hardly believe my eyes."—Victor Mahan, Butler, Missouri.

Brownsville's Director

In tune with a S. M. tuning bar, twirling with two S. M. batons, Paul E. Carson's band and orchestra are out

for bigger and better game under the excellent direction of their able leader. Mr. Carson believes that the marching band is only in its infancy and that there is a great need for reed band numbers.



Mr. Carson

He attended University of Pittsburgh, California (Penna.) State Teachers' College; graduated from Central Missouri State Teachers' College in 1934 with a B. S. degree; taught music at Middletown, Missouri, High School for two years and organized the first band there; at present supervises the instrumental music in the Brownsville Senior High School.

During his summer at Northwestern University in 1937, Mr. Carson compiled a graded list of solos and ensembles that have band accompaniment. Mr. Glenn C. Bainum, director at Northwestern, as well as several music publishers realize the value of this list and have put in their requests for it.

New Band Room

Taylorville is fortunate in having one of the finest band rooms in the state of Illinois. The band room is soundproof throughout, having sound absorbent walls, ceiling, and floor. The room is built with four tiers upon which the band is arranged. This places every member of the band in a position to see every motion of the director. The room is well lighted with windows on three sides, and twelve large indirect lighting fixtures. Adjoining the main room are two practice rooms, and an instrument room.

CANDIDLY SPEAKING (Continued)



Everything but the Bagpipes and the Burr-r

All but three (which were genuine importations; can you pick them out?) of the special Scotch costumes were homemade for the Beaverhead County high school band when they furnished the music last November for the Klassy Kiltie Karnival, which enriched the band treasury by \$1175. The Beaverhead County H. S. band is located in Dillon, Montana. L. A. Gregory is its director. Skillful facial makeup, augmented by the clever use of hairdress, wigs, and side whiskers, produce convincing effects seen clearly in the original photograph.

As for plans for the future, the director, Mr. Wall, has organized a second band in high school from which to draw players, and in addition has formed a grade school band which is gradually improving. Thus from these two bands, vacancies in the concert band of Taylorville Township high school can be filled by more competent and better musicians.

Oklahoma Festival

The Northeastern Oklahoma Band Festival, will be held on the Northeastern State Teachers' college campus at Tahlequah, Saturday, April 16, with Dr. Frank Simon, William R. Wehrend of the University of Oklahoma, and Hugo Goetz of Tulsa as guest conductors and lecturers. Bands from all over the state and adjoining states are welcome to come for the inspiration and good time, as well as those in Northeastern Oklahoma. Officers of the Northeastern Oklahoma Band association are: President, Henri Minsky, Tahlequah; vice-president, Duke Louks, Nowata; and secretary-treasurer, Ray McCormick, Tahlequah.

Local Clinics Thrive

The West Iowa School Band association held a clinic on March 3, in Missouri Valley. The development of these smaller clinics throughout the middle west is a fine advance for school music as they give neighborhood bandmasters an opportunity to get together frequently for the intimate, friendly solution of their problems through frank exchange of ideas. A continu-

ance of this "nothing up my sleeve" acquaintance may in time so soften the hearts of erstwhile competitive directors that an old-fashioned contest might eventually be held without bloodshed.

Community Support

Bandmaster D. G. Costain, a graduate of Northwestern university, has inspired the citizenry of Arlington Heights, Illinois, to a fine pitch of loyalty and co-operation in support of the Township high school band. Invariably the community turns out en masse when the band announces a concert.

Backed by the local post of the American Legion and the business men's association, a number of concerts have been presented this school year at civic affairs and in neighboring towns. A series of outdoor concerts is scheduled for the early summer.

It is good to see this growing tendency to band music consumption. America is becoming more and more band-minded because of our excellent school bands. The return of more general enjoyment of good music and the festive spirit in suburban communities will do much more than other things that have been tried to make the world safe for democracy.

Maryland's First Festival

A bit backward in accepting instrumental school music into its state educational policy, Maryland at last becomes a part of this national movement. Announcement is made by the

TWIRLING FOR BEAUTY



Grace and charm follow this California twirler.

Grace and poise, a supple, ambidextrous body, well-balanced and alive with radiant animation are the visible rewards, declares Fred H. Sincok of Long Beach, California, to girls who master the art of baton twirling. Mr. Sincok, a professional teacher of the art on the Pacific coast, conducts classes in numerous public schools, some of them, numbering as many as a hundred majorettes. His work and success have attracted widespread interest and have made drum majoring and baton twirling a popular recreation and cultural accomplishment for high school girls. These pictures bear out Mr. Sincok's statement.



"Beautiful baton twirling is not really as difficult as it appears," says Instructor Sincok. "The most dangerous and ill-advised beginning is the fake method of twirling by which the baton is grasped firmly in the hand and revolved by twisting the wrist. Although this method can be developed to sufficient speed to deceive the uninitiated, it is at best slow and definitely limited, tiresome. Finger twirling, the legitimate practice, is faster, easier. There is no more satisfaction in fake twirling than there is in learning to play an instrument entirely by ear without learning the essential thing, how to read music."

Maryland Band and Orchestra association of its first band and orchestra festival this spring, in Baltimore, May 6 to 8.

"We are proud of the progress that we have made during the past year," writes Bro. Edward Joseph, C. F. X., St. Mary's Industrial School, Baltimore, president of the association, "and of the fact that this year bands, orchestras, drum and bugle corps, and instrumental soloists from all over the state of Maryland will be brought together for the first time."

In connection with the festival an official book will be published containing the rules regarding its contests, programs, judges, prizes, and articles.

The membership of the association includes the most prominent leaders and music educators of the state. Other officers are: vice-president, Peter Buys, Hagerstown; and secretary-treasurer, H. Hunter Wilder, Baltimore.

Announcement also comes from Conductor Osmer P. Steinwald of the date set for the twelfth annual concert of the All-Maryland high school orchestra, October 29, 1938.

The All-Maryland high school orchestra is composed of students from the high schools throughout the state of Maryland and the city of Baltimore. In conjunction with the above concert an instrumental solo contest is held to determine the soloist for the concert.

Texas Clinic

The Texas School Band and Orchestra association held its third annual State Band Clinic and Second State Orchestra Clinic in conjunction with its annual convention in Fort Worth, Texas, on February 4 and 5. More than 1,000 directors and students were in attendance.

Guest speakers on the program were: L. A. Woods, State Superintendent of Public Instruction; Miss Nell Parmley, State Director of Music; R. H. Brister, superintendent of Waco City Schools; and W. M. Green, Superintendent of Fort Worth City Schools.

The two clinic bands consisting of 90 members each and the clinic orchestra consisting of 75 members were composed of outstanding music students from high schools all over the state. All the numbers on the 1938 contest selective list were played by these organizations. Guest conductors were: Harold Bachman, University of Chicago, Chicago, Illinois; Mark Hindsley, University of Illinois, Champaign, Illinois; and Ralph Rush, Cleveland Heights, Ohio, High School.

Contest plans for the divisional contests were made at this time, and the required contest numbers were announced.

The following officers were elected

to serve during 1938: Ward G. Brandstetter, Palestine, president; Russell Shrader, Sweetwater, secretary; and Weldon Covington, Austin, treasurer.

Plan Now

April 8 is the date announced by President A. R. McAllister for his annual spring concert in the high school auditorium. The Joliet Township high school band is in excellent form this year, and the director has several numbers on his program that school bandmasters of the Middle West will be interested and very pleased to hear. So make this Friday night a date.

Band vs. Eleven

Writes George M. R. Holmes, noted sports editor and columnist:

"To me it is quite amusing to think of the report treating on the soliciting of musicians by colleges, for, as I have sat in the Harvard Stadium and seen the Crimson varsity eleven surrender to its opponents after its fine band had come out on the field and given a masterful exhibition of maneuvering and playing, I have reflected on the fact that evidently Harvard could not only get the best of amateur musicians, but could weld them into a band that could more than hold its own with the bands which were representing the colleges that were mopping up the gridiron with the Crimson eleven.

"And my conclusion was that the importance of a good band at a football game had not become as great as the presence of a good football eleven. In fact, I even went so far as to suggest that points be awarded to the bands for their work before and between the halves of the game, with those secured by the winning college being added to its score in the football game.

"But I really never went so far as to think that the time would come when colleges would be going out to get schoolboy and schoolgirl musicians and drum majors to enter their precincts. Perhaps it is just as well that the Carnegie Foundation for the Advancement of Teaching has brought this situation out into the open before it had become a serious menace to the amateur standing of our college bands. I have always felt that the band added much to the pleasure of a big college football game; but I never imagined that it would reach such an important stage as to warrant the recruiting of schoolboy players. Well, maybe in the years to come the members of the band will be awarded major letters."

Military Honors

Direct from West Point, no less, currently the more famous, thanks to Nelson Eddy and "Rosalie," comes a letter

(Turn to page 46)



For the girl who becomes an artistic baton twirler and an accomplished majorette there is an endless flow of reward in the thrilling wave of applause that follows her as she leads her band triumphantly in review. For the occasion at least she is a queen, presenting a picture not unlike that of a victorious leader, her pompous head erect, her cape flowing in the breeze, her spinning baton flashing in thrilling brilliancy as she leads her musicians, who respond to her will and signals as though hypnotized. She is the most envied and popular girl on the campus. Popularity and brilliant opportunity are hers.



But baton twirling for girls, under the Sincok method, is not limited for its rewards to personal satisfaction or even the beauty of grace and figure that the exercise begets. There is plenty of commercial opportunity in the field of entertainment for those who qualify and wish to take advantage of their commercial value. Movie scouts have found advance twirling classes likely places for the discovery of that beauty and personality adaptable to the screen. Even in the applied field of baton twirling there are opportunities for a professional career. Leadership, in itself, is a high qualification for any and all of life's endeavors. Above, Jetsy Posthuma and Jeanne de Boeuf of Pasadena's band.

Eavesdropping

With contests to the right of us and contests to the left of us, we should have loads and loads of district contest winners' (perhaps they'll be Regional winners later on) pictures. It's up to you, News Reporters, to see that we get the most recent contest dope, and reports on those unusual happenings that occur most every day. You sure stuck to your guns this month; hope you do as well the next.

Where Has My French Horn Gone?

It wasn't so long ago that Ruth Morton, our news reporter in Onawa, Iowa, was playing French horn in the high school band. And it is no fault of Ruth's that she is not playing it now.

A couple of weeks ago someone—we don't know who—entered the school building (and not by the front door), and took several instruments with him on his

uniforms. After a period of over thirteen years' service, the old equipment is to be laid aside in favor of a natty new "ensemble."

Sixty uniforms, plus one for the director and one for the drum major, made of whipcord, will feature coats of orange with black trim. Black garrison belts and a black citation cord will add dash to the effect. Caps and trousers will be



These Spartans chose the schoolyard when the time came for the band to be "shot." And as Spartans the band members stood up, and were "shot." Getting away from shooting, this is the Sperta, Illinois, Grade School band, and it is under the directorship of Frank E. Palmer.

way out—forementioned French horn being among those taken for a walk. We offer you our condolences, Ruth.

Later: Ruth Morton writes us: "We were just notified that the men who 'borrowed' our instruments were caught while trying to sell them in Des Moines. In selling the clarinet they were asked to play it, and could not, so the buyer became suspicious."

Soloist on Simon Program

On Frank Simon's February 27 program Robert Marsteller of Colorado Springs, Colorado, was the guest soloist. He played "The Debutante," a euphonium solo, by Herbert L. Clarke. Robert, you remember, won the A. B. A. 1935 scholarship to the Ernest Williams Music Camp for his outstanding solo work in the national contest. At the present he is attending the Eastman School of Music.

Flash! Flash!

Elaine Moderow, News Reporter

Flash! comes the report from Ripon, Wisconsin. Between the band mothers and the school board, the high school band members will soon be wearing new

in black whipcord with orange trim.

March 15 is the date set for delivery, and soon after Director Harold S. Dyer is to lead the band in a coming-out party.

"The Tops"

Martha Dew, News Reporter

That's what Martha Dew thinks of her band—"the tops." At the head of this peppy Jackson Township high school band of Massillon, Ohio, is drum major-ette Frances Boerner—another reason for calling the band "the tops."



Frances Boerner

During the summer weekly practices are held, and for the last two years the

When Kenneth Ruckman organized this band in 1935, there were only 25 members. Now the personnel has more than doubled, numbering 64.



Alice Critchfield

band has climaxed its summer's activities with a boat trip on Lake Erie. Now the band members are eagerly looking forward to attending the National Peony Festival at Van Wert, Ohio, this summer.

80 Bass for Alice

When it comes to playing an accordion, twelve year old Alice Critchfield is right there. Alice is from Winona, Minnesota, and takes piano accordion lessons from Miss Babette Christensen in the same city.

In spite of her youth Alice is an outstanding member of Babette Christensen's Piano Accordion Band. She plays an eighty bass and studies the classics intelligently. She also plays popular numbers. Besides her musical ability she has a most charming personality.

Busy Boy James

A very busy musical life is led by James Bickham down in McComb, Missis-

sippi. James, a 1937 Region 7 second division winner on the B \flat clarinet, now plays alto clarinet, is president of the high school glee club, and plays first sax in "The Ambassadors," an orchestra made up of high school students.



James Bickham

In fact James says he is planning to play the alto clarinet in the 1938 contests. He went to his first state contest in 1930 with the band, and played his first solo in the state contest in 1936, winning third place. The following year he placed in first division.

After graduation this spring, James plans to continue his schooling and hopes to become a member of his chosen school's orchestra.

Election Results

Rolan Martin, News Reporter

Down at the Kearney, Nebraska, high school band the members don't wait for the first Tuesday after the first Monday in November for election. No, sir; in fact, an election has just been held, and here are the new officers: Thomas Griess, president; Dallas Donaly, vice-president; Marjorie Hollingsworth, secretary; Wallis

Wimberly, head librarian; Judson Pearson, chairman, property crew; and Rolan Martin, reporter for The SCHOOL MUSICIAN.

Dancer and Twirler

When in the eighth grade, Pierce Wheatley of Gypsum, Kansas, started twirling, and has now been twirling for five years. He placed in first division at the Region 9 contest, specializing in high toes. At the spring music events at Gypsum in 1937 he put on a fire baton twirling exhibition. He plays first chair solo clarinet in the school and city municipal bands and drum majors for both marching bands.



Pierce Wheatley

For seven years Pierce has taken dancing lessons and can do tap, ballroom, ballroom exhibition, adagio, soft shoe, novelty swing tap, and is now working on toe tap. He does a novelty tap number in which the baton twirling works in effectively.

Now in his senior year Pierce is hoping to continue his music education at some university.

N. C. Hums

Things are humming down in North Carolina for the high school band in Fayetteville.

The school board has just completed remodeling the band room. It has been sound-proofed by using Masonite on the walls and doors. Besides this overhauling, the board bought a set of tympani.

Other organizations are beginning to realize the benefit of a high school band. The Junior Chamber of Commerce donated the money to buy two French horns.

As yet the seventy-two band members have no uniforms, but at the present time they're working hard to obtain them before the contest in April.

Three for Frederick

Frederick Wilson of Ilion, New York, is another school musician who is not content with playing one instrument. Frederick plays tenor sax, bass clarinet, and B \flat soprano clarinet.



Frederick Wilson

On tenor sax he made division one in the 1935 state contest, division two in the 1936 state contest, and division one in the 1937 national contest, being one of those chosen to play for scholarships.

He is a member of the typewriter band in Ilion, civic band in Utica, and Kiwanis band in Frankfort; plays all three instruments in Jack Shaw's dance orchestra; has been a member of the All-State band

for three consecutive years. Frederick Fay Swift is his director.

Georgian Notes

Hazel Macdonald, News Reporter

Down in Georgia the Montgomery County high school band is coming along very nicely. However, with Captain Kenneth Hamilton and Vice-captain Edwin Hamilton finishing school this year, new members will be needed to take their places. Two new members are expected from Vidalia.

Most all the senior band members practice with the junior band, helping each other. The smaller boys who have found it hard to keep up with the larger ones, have formed a small band. This band meets for practice at recreation period. Mr. Morris is the director.

Contest Aspirant

When only in third grade, Merrill Wilson of Fort Pierce, Florida, took up

the violin. Two years later when the Ft. P. H. S. band was organized under J. W. Crowley, Merrill became a member, studying E \flat alto. A few months later, upon his brother's advice, he took up the baritone.

Now Merrill frequently takes part in local programs, playing euphonium and flute. He is preparing solos on both of these instruments for the state contest and hopes he will become eligible to the Regional. He placed in first division on his baritone in Region 8 contest last spring.



Merrill Wilson

Two Instruments for Russell

Russell V. Stephenson, Jr., of Red Oak, Iowa, plays both the trombone and baritone and expects to enter the contests on both instruments this spring. Last year he made second division on his trombone in Region 7.

Besides instrumental solos Russell, in a recent letter to us, says he "attempts to sing," and we know that he must furnish some mighty pleasant entertainment. He is student conductor of the Red Oak high school band, which is under the direction of G. T. Bennett.

Russell is a member of the Red Oak high school marching band that made first division in the 1936 national marching contest and first division in the Region 7 marching contest, in Class B.

S. P. Ohs and Ahs

Patricia Carver, News Reporter

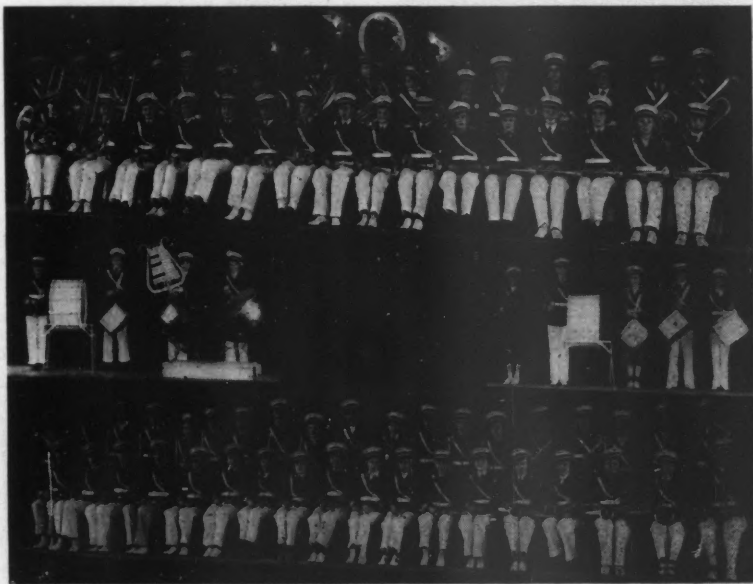
"Ohs" and "ahs" of admiration are heard from the crowd whenever the Stevens Point, Wisconsin, high school marching band puts on an exhibition. The band has a special squad of 25 boys who do special maneuvers of intricate patterns during the halves at basketball games. Mazes of circles, cartwheels, and fancy turns cannot but help draw these exclamations.

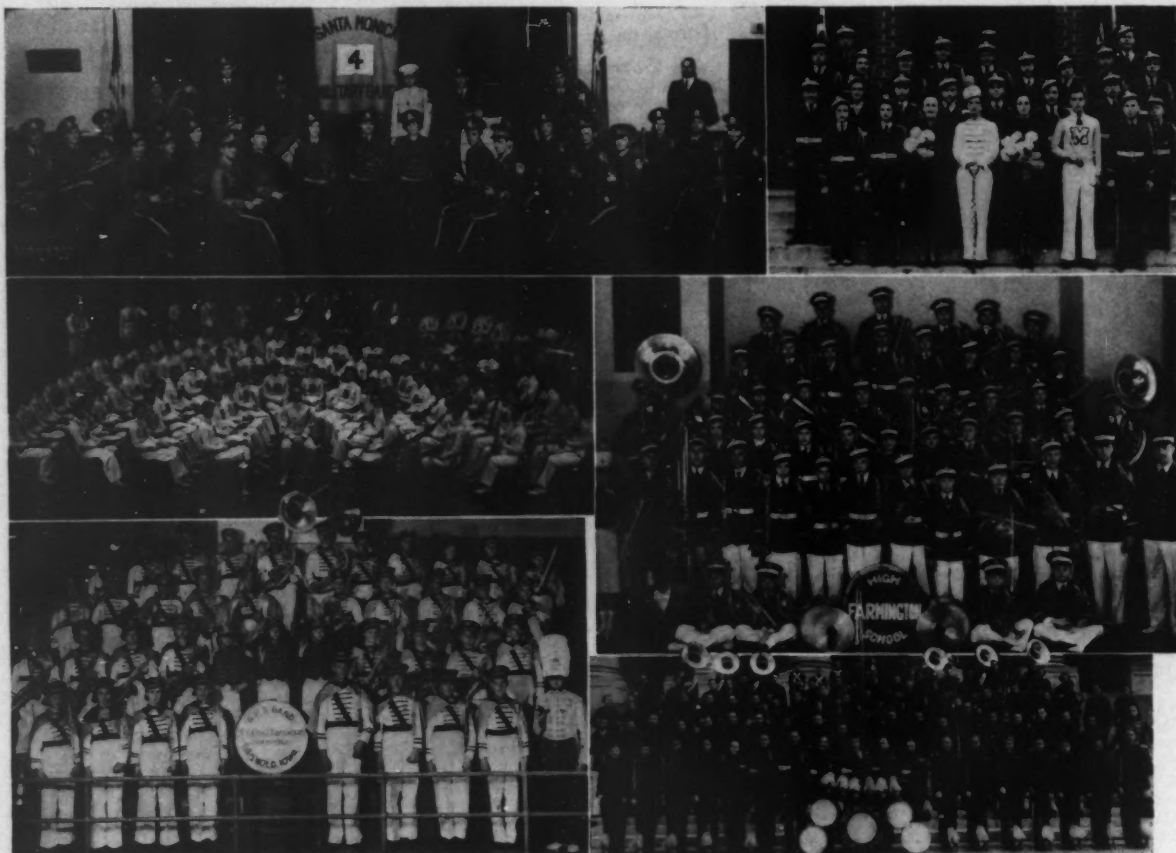
Election of officers and reorganization of the marching band found the following students in honorary positions: Charles Jensen, president; Patricia Carver, secretary-treasurer; Karl



Russell Stephenson

An unusual way of having its picture taken was chosen by the Bear River high school band of Tremonton and Garland, Utah. (The high school is midway between these two cities.) Each section took its turn, and this is the outcome. Director C. C. Watkins, in four years' time, has brought the band up from a fourth division state rating with fifty members to a second division national rating with 110 members. Mr. Watkins has the wholehearted co-operation of the Board of Education, Band Mothers' club, and service clubs.





Time Flies. Band Grows Top left

A dozen members comprised the first Santa Monica Foursquare Military Band at the Foursquare Gospel Church in Santa Monica, California. In 1929 J. LeRoy McDill took the band over, and he has now brought the membership up to thirty—all regular church members.

The band won first place at the spring Crusader Convention Band contest, and for the last four years has played at the Easter Sunrise services. In the Christmas Preview parade the judges awarded the band an honorable mention, no prizes were given for this parade. The band, attired in brand new uniforms, now hopes to compete in contests in and around Los Angeles this spring.

S. M. Baton Twirled at Milan Top right

Although this picture of the Milan, Tennessee, high school band was taken too soon to include their new S. M. baton, we want you to know the Milan-ites are mighty proud of it. And even though the band does not number thirty-five, the band did go out and acquire the well-

known thirty-five subs to get a well-known S. M. "Spinno" baton. And you should see it twirl down there in Milan. Drum major Brewer does the honors.

Number 2 Coming Up Center left

In its first experience in regional contests the Atchison, Kansas, high school band made two good ratings. Entered in Class B in Region 9, the band made a first division in concert playing and a second in marching. This was in 1937. Now the band is eagerly looking forward to the 1938 contest, hoping to make that second in marching a first. Cloyd Vermillion, director, is doing his best to see that the band accomplishes its purpose.

Concert soon to be Held Center right

June Whipple, News Reporter
One of the Farmington, Michigan, high school band's two annual concerts will soon be presented; the two annuals are, respectively, just before Christmas vacation and in the spring.

Outfitted in uniforms of royal blue waterproof material with white web belts and white braid on one shoulder, the band

makes quite a neat looking appearance in its new bandstand, built by local merchants. The shell has indirect lighting, and stands at the end of the athletic field.

Zebras? Oh, my! No Bottom left

See the snappy, looking uniforms of that champion marching band from Griswold, Iowa. These Griswoldians were placed alone in division one in the 1937 Region 7 marching contest for Class C bands, duplicating their record at the 1936 national marching contest in Cleveland.

J. E. Dickey, director, is mighty proud of his marchers, and you may reasonably expect to see them march again to a first division victory within the next few months.

A Region 6 Prospect Bottom right

Another probable contender in this spring's national-regional contests is the Wewoka, Oklahoma, high school band. In Region 6 the band competed in Class B, receiving a division two rating. Everett Wilcox has been director of this band for two years.

Stange and Katherine Kohler, custodians; Ruth Demmerly, Virginia Strobe, Patricia Carver, Margaret Koshnick, librarians; Norbert Gonsiorowski, captain; Eugene Brill, first lieutenant; Robert Solk, second lieutenant; Patricia Carver, regimental sergeant; Karl Stange, battalion sergeant; Charles Jensen, first sergeant; Katherine Koh-

ler, sergeant; Dick Olk, Robert Woychowski, Ray Newby, Robert Shorey, Floyd Pautz, Jerome Meronek, Robert Bartmann, corporals.

H. L. Rehfeldt is director of the band.

All Time High

Elizabeth McCarty, News Reporter
An all time high has been reached in

the membership of the Owen, Wisconsin, high school band—53. However, due to the lack of experience of some and the need of enough uniforms, only forty-eight appear at concerts. Director Hamel has seventy students studying music, and this is the largest number ever enrolled in band classes in Owen. Several students have turned out for the drum

major's class, and we may expect to see some fancy twirling up at Owen any day now.

All instrumental groups are now plugging away at contest material.

Big Bro. Spurs Roy On

Four numbers from the Moeller Book were chosen by Roy Coers of Shelbyville, Indiana, for his 1937 national drum solo contest selections: "Newport," "Breakfast Call," "Downfall of Paris," and "Three Camps."



Roy Coers

Like most other high school musicians Roy began his musical career with the study of the piano, but later on under his brother's guidance took to the drum. When in the eighth grade, Roy decided to "go places," and go he did, making first division in the state drum contest. In 1936 he did the same, and in 1937 was recommended to the national where he placed in first division. According to Roy, it was his 30 minutes to an hour of daily practice plus his brother's guidance that made him finally accomplish his goal.

She'll take the Sax

It took three years of piano playing for Mary Lou Suther to make up her mind that she didn't care so much for that instrument. Then, Mary Lou bought herself a saxophone and is now a member of the Jay Cee school band of West Palm Beach, Florida.



Mary Lou Suther

But what is more important she does quite a bit of solo work, and in the Region 8 contest last June made a first division rating on the tenor saxophone, playing "Dark Eyes."

The Jay Cee band, including Mary Lou has already won two contests and is right now preparing for the next contest, in June at West Palm Beach.

Youngest N.A.R.D.

By a wide margin Billy Bassett of Cincinnati, Ohio, holds the "title" of youngest member of the National Association of Rudimental Drummers. He received same "title" after having passed the test last August. Right now Billy is a drummer in the Price Hill Civic Drum and Bugle Corps.



Billy Bassett

Not only can he drum, but you should hear him play the piano; and still that

isn't all, you should see him tap dance. Nimble toes and nimble fingers—that's Billy Bassett.

And incidentally Billy has been a subscriber to the well-known S. M. for several years and enjoys reading our magazine very much.

Champs at Stillwater

This clarinet quartet from the Stillwater, Oklahoma, high school is a first divisioner, having been given that rating at the Region 6 contest last spring in Oklahoma City. The individual quartetters are: Erskine Hill, first B \flat clarinet; Wendel Overman, second B \flat clarinet; Keith



Stillwater Clarinet Quartet Champions

Covelle, alto clarinet; Norton Higgins, bass clarinet. Glen M. Varnum is their director.

Harmony Club

Ernest Denk, News Reporter

A music club called the Feltshans Harmony Club has been formed at the Feltshans high school in Springfield, Illinois, to improve music in the high school. Its membership already numbers one hundred. Band and orchestra and advanced choir members are eligible. Miss Curry is the faculty advisor.

And now for something about News Reporter Denk himself. He has arranged a cornet solo with band accompaniment and has played it at several band concerts, being well received.

New Band at Jackson

Forty-five members now make up the personnel of the Jackson, Tennessee, high school band which was organized only last October. By the first of April the band expects to have uniforms, and

nopes to go to the state contest at Knoxville the same month.

Already the band has been invited to play for three festivals. Prof. C. A. Wallick is the director.

We're for you, Jean

Jean Dale is hard at work on solo numbers for the coming contests. She has been playing tuba for almost five years. Before taking over the tuba, Jean played cornet, but she says now that she likes the tuba much more.



Jean Dale

Last spring was her first attempt at contest solo playing, and after going through all the preliminaries, Jean wound up with a third division rating at the Region 9 contest.

This has spurred her on, and she will no doubt fulfill her fondest hopes—that of beating her solo record of 1937.

Jean is a member of the Hamilton, Missouri, high school band, and her director is C. M. Dillinger.

Three Hopes

If Mary Jane Knouse's hopes come true, she will come out with first division



Mary Jane Knouse

ratings in three solo contests—piano, French horn, and twirling. In December, Mary Jane played first horn in the All-Kansas band, her third year as a member of that group; and like last year she played in the Southwestern Orchestra at Wichita on February 24 through the 26th.

Mary Jane is now a senior at the Emporia, Kansas, high school, and she will probably be among the regional solo winners again. (She rated second in 1937.)

News Reporter Anna Luke of Rexburg, Idaho, sends this picture of a very sweet band, if we can judge by its name. It's the Sugar-Salem band of Sugar, Idaho. These are busy days for the Sugar band what with concerts, work on the operetta "College Days," and preparation for the musical festival at Blackfoot. But the boys and girls love it.



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CENTER LEFT. Good Of Sully Mason — Star of Kay Kyser's Band with his BUESCHER Saxophone.



LEFT. Earle Warren, featured BUESCHER Baritone Sax of Count Basie's Orchestra.



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Changes do no Harm

Five years ago Walter C. Rundin, Jr., of Wahoo, Nebraska, started playing the B♭ clarinet. After three years of B-flatting, his director switched him to an E-flat. Then after a year or so of E-flatting, during which Walter made first division in the state solo contest, he was changed to the bass clarinet; and bass clarinet he now plays. And placed in the first division on it at the Region 9 contest.



Walter Rundin Jr.

Walter spent six weeks last summer at the Mid-West music camp, on a scholarship. At present he is taking lessons from Don Lenz, woodwind specialist at the University of Nebraska. He is a senior in high school and president of his class; is also captain of the Wahoo high school band.

Billy the Trombonist

"Atlantic Zephyrs" by Simons was the selection chosen by Billy Smith of Hammond, Louisiana, when he played in the 1937 Region 7 solo contest, placing in third division. He expects to enter both the state and national-regional contests again this year.

It was in the summer of 1932, under Ralph R. Pottle, that Billy started on his trombone. Later on upon Mr. Pottle's suggestion he studied with Professor A. W. Wickboldt, former director of the Louisiana State University band.

Billy now occupies first chair in the Hammond high school band, which is directed by Mr. Pottle.



Billy Smith

Drummer from Hobart

George Lawrence Stone's "Rudimental Competition" proved a winner for Peter Montville of Hobart, Indiana, in the 1937 national drum solo contest, so Peter has chosen another of Mr. Stone's numbers for his 1938, and final, high school solo contest selection. This is his year of graduation.

In his spare time Peter teaches rudiments to a score of drummer students and plays with Frank Keever's 12-piece dance orchestra. Peter owns a complete outfit for dance work



Peter Montville

and likes it very much. He hopes to continue with it after school days.

He has never taken lessons from a professional, all the credit for his knowledge of drumming going to William D. Revelli, former director at Hobart, and Robin Cliff, a fellow student drummer and national solo contest winner.

Regional Winner at 11

That's all he was—11 years old—when H. Dave Horger of McAllen, Texas,



H. Dave Horger

placed in the 2nd division of the 1937 Region 6 alto saxophone solo contest. And the most recent report from H. Dave is that he is working away on his number for this spring's contests. "The Wanderer," by Harlow, was his 1937 contest selection.

Bill Gartland has been H. Dave's saxophone

teacher and is also his accompanist.

An All-Around Participator

For the past two years Rex Miner of Inkom, Idaho, has been participating with school bands, ensembles, and as a soloist in state festivals. He plays both the B \flat clarinet and tenor saxophone.



Rex Miner

In 1936 he was a member of the Alamo high school band and participated in the Nevada state contest, also in the solo division winning a superior rating on clarinet. The following year he was a member of the Inkom high school ensemble which received a superior rating in the Region 10 contest; he also received a superior rating on his clarinet.

Fremont Ross French Hornists

Warren Ruff, News Reporter

These smiling French hornists are members of the Fremont Ross high school band in Fremont, Ohio. The quartet made a very good showing in the last spring contests—superior in the state

Fremont, Ohio, French Horn Quartet



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and second division in the national. Louise and Eugene Davis, William Andrews, and Marjory Waustall comprise the quartet. Walter M. Sells is their director.

"Battle of Bands"

In a recent "Battle of Bands" the Duluth, Minnesota, Junior High band won first place and \$50 in competition with three Class B high school bands and a Class A band. Paul Lemay, conductor of the Duluth Symphony, praised the band's performance, donating \$5 to it at the same time.

1st Baritone for Five Years

For five years Frank Porter, Jr., has held first chair baritone in the Monroe, North Carolina, high school band. He played in his first solo contest in 1936 — the state, winning a second rating. In 1937 he again entered the state and won the cup. Going on to the Region 8 contest in Rock Hill, South Carolina, he placed in second division.

Frank is again grooming for the contests and hopes to better his rating at the Region 8 contest this year. R. W. House is director of the Monroe high school band.



Frank Porter

Moving Day for P. B.

Norris Wiley, News Reporter

On February 12, the Pine Bluff, Arkansas, high school bands took possession of their new band building. Honoring the memory of the late Mrs. J. B. A. Johnson, president of the Band and Orchestra Mothers' club, 1924-37, the new edifice has been named "Hattie Johnson Band Building."

Built on a colonial home style, the new rooms are of frame structure and consist of a main practice room 40'x40', director's office, music library (one of the largest and most complete in the south), an equipment room, and four practice rooms. Considered the most modern in Arkansas, the building is sound proofed and equipped for broadcasting. It was built at a cost of more than \$5,000.

A Fish Story

If you're ever in the vicinity of Belleville, Illinois, and feel like a good fishing or hunting trip, just call on Philip H. Poser, and he'll be right with you. But watch your actions, as Philip is a candid camera fan and he's apt to snap you at a crucial moment.

Besides hunting, fishing, and candid cameraing, Philip is also right there when it comes to playing the Eb saxophone. He placed in first division of the 1937 national solo contest, playing "Caprice Viennois" by Kreisler.



Philip Poser

Tilghman News

Elizabeth Sullivan, News Reporter

A very successful football season, as far as the band goes, has just been closed by the Tilghman high school band of Paducah, Kentucky, under the leadership of a new drum major, Byron Ashmore. The band marched at all games and received many compliments on the formations which were used.

Concert Series Started

Glenna Deane Johnson, News Reporter

The second of a series of monthly concerts to be given up to June was presented by the Malta, Montana, high school band. This band was organized five years ago by its present director, Mrs. Thelma A. Forster. At that time there were 16 members. Now the number has been turned around, and there are 61 in the band.

For the last three years Malta High has attended the Northern Montana Music Festival at Havre, and this May it is planned to send both the junior and senior bands.

Vandals

Mildred Lyon, News Reporter

One of the prides and joys of the Miami, Arizona, high school student body and townspeople is the Vandal Band. Mr. Kartchner is the band's new director.

Last year the band attended the Eastern Conference Music Contest at Thatcher and won the banner, and plans are already being made to bring home the bacon again.

Leading the band is a drum major and five twirlers, one twirler for each file.

New Uniforms Soon

Naomi Frevert, News Reporter

Sixty band players of the Thornton Fractional Township high school band of Calumet City, Illinois, hope to be strutting along in new uniforms before long.

Three months ago a uniform fund was established, and in three months' time there was \$800 on deposit. Director Christian is planning a spring concert, which is expected to give this fund quite a boost.

First Major Home Concert

Rachel Mason, News Reporter

Several selections and novelty numbers were included on the Marshalltown, Iowa, senior high school concert band's first major home concert of the year, on January 31. An outstanding feature of the concert was a tap dance duet by the Anderson sisters, Ardis and Marilyn, accompanied by the band. One of the marching band's drum majors gave a baton twirling demonstration.

Plenty to Come

Mary Evelyn Jeffries, News Reporter

This is the first time we have heard from Greenfield, Indiana, but N. R. Jeffries says we will hear plenty from now on. It's a peppy little band down at Greenfield, and has just acquired new uniforms. The uniforms are in the school colors, black and gold, with the insignia on the sleeve and are quite nifty looking. The band members are proud of them.

Howard M. Thomas is the director. The band has been organized three years.

Benefit Concert

Alfred Leponsky, News Reporter

For the benefit of the infantile paralysis fund a concert was given by the Brownsville, Pennsylvania, high school band on January 27. Only five days' notice was given the band, but at the end of the specified time the band presented a successful concert. The vocal department also helped out on the program.



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Jack H. Wellbaum, Flute
1937 National First Divisioner
Greenville, Ohio, High School

Although now Jack H. Wellbaum is a "highly superior" flutist, his first instrument was the piano. At that very tender age of three and a half his mother taught him the fundamentals of piano playing, and Jack continued his piano work until about a year ago. His flute study began when he reached the age of seven, receiving his instruction from the supervisor of music in the Greenville schools, Dwight L. Brown. Later he studied with Rae W. Brown, a student at the Cincinnati Conservatory of Music. When he was eight years old, he joined the high school band, and the orchestra when he was twelve. He has been a member of the Greenville Concert Band for three years.

Jack has been a winner in radio contests and at the age of twelve placed second in the state contest. In February of last year he began studying with Robert Cavally of Cincinnati and in the spring placed in first division of the national solo contest for flutes.

A very enjoyable summer was spent by Jack at the National Music Camp in Interlochen. About his future Jack is undecided (He's only 14 now.), but he hopes to become either a staff artist or a member of a symphony orchestra.

Your 1938 Calendar of Contests

(Continued from page 17)

concert events; solo and ensemble, some Saturday before. Ashland, May 21, all events. Milwaukee, May 6 and 7, concert; April 23, solo and ensemble. Eau Claire, May 13 and 14. La Crosse, date not decided. Manitowoc, May 14, concert; solo and ensemble undecided. Mineral Point, dates undecided. New London, May 14, concert; May 7, solo and ensemble. Rice Lake, May 6 and 7. River Falls, Whitewater, Marshfield, and Merrill, dates undecided. Districts undecided are Lancaster and Reedsburg.

Wyoming

STATE MUSIC FESTIVAL, May 5, 6, 7; Casper. Blaine D. Coolbaugh of Casper, president of the Choral and Instrumental Directors' Ass'n.

See If I Can Answer Your Saxophone Question

By H. Butterworth, Jr., Washington, D. C.

Please note the new address of "The Woodwind Studio" to 911 Thirteenth Street, N. W., Washington, D. C. Send your questions to Mr. Butterworth at this address, and he will answer them in the next issue of *The SCHOOL MUSICIAN*.

A most interesting variety of letters arrived this month, and I print a few of them in full for your edification.

"Dear Sir: The November issue of *The SCHOOL MUSICIAN* was a question 'What make of E-flat alto saxophone you consider the best?' Will you please tell me what company of B-flat alto saxophone you consider the best? I will appreciate your kind gratification. Yours truly," Nobuyuki Taniguchi, Honolulu, T. H.

Sorry, Mr. Taniguchi, but you forgot the rule that we do not mention brand names in this column. If you will send a stamped addressed envelope I will be glad to advise you.

"Dear Sir: Am a constant reader of your excellent column in *The SCHOOL MUSICIAN*, and as I have recently taken up saxophone after playing clarinet for several years, I have gained quite a good deal of value from the articles you write. At present I am working on 'Fontana,' by Herbert L. Clarke. This number ends on high G which is held for 4 1/3 measures at FFF. I have looked in several charts and they do not give the fingering for this note. Please tell me the fingering and if it is advisable to attempt this note. Also, are there any studies which will help me in 'swinging out,' especially on clarinet? I appreciate your service very much. Sincerely yours," William Merchant, Jamestown, N. Y.

Thanks very much for the bouquets. The high G has to be fingered differently on different makes of saxophones, but experiment with this: first finger left hand on the auxiliary high F key, first finger right hand down, side B-flat key open, little finger right hand on E-flat key. You may have to open the high F key only part way, or possibly to dispense with the side B-flat key. This note is O.K. on alto, but does not come out on tenor, although the tenor high F-sharp is quite satisfactory.

For developing a swing technique, study the records of such artists as Benny Goodman and Art Shaw; get some of their arrangements if you can. There are collections of hot solos on the standard tunes put out by various publishers; "Swing Style," by Jay Arnold will help you with rhythms; Daley's "Sure System of Improvising" is useful if you do not have any ideas on how to devise licks yourself.

"Dear Mr. Butterworth: I have a problem, which I feel sure you can help me with, and I shall be extremely grateful. Last November I purchased a new saxophone with a No. 4 mouthpiece. When I am practicing, a great amount of saliva forms in the mouthpiece and keeps dropping off the mouthpiece and reed onto my sleeve and trousers, which is very annoying. My teacher claims that he is blanked as to what causes this condition. Last week, when I took my regular weekly lesson, he suggested that I use a No. 6 mouthpiece, thinking that this may cease

the flow of saliva. I might add that saliva also runs out of the bell of the saxophone, and I have to empty it often while practicing. I might also say, that a small amount of saliva keeps dropping off the mouthpiece and reed with the No. 5 mouthpiece. Very truly yours," G. T. Keech, Baltimore, Md.

Mr. Keech, your case seems to call for the services of a physician rather than a saxophone teacher. Beginners are sometimes troubled with a small excess of saliva, caused through nervousness and concentrated effort, but this trouble soon disappears with increased command of the instrument. Your case is unquestionably some pathological condition connected with glandular activity; mouthpieces have absolutely nothing to do with it. Incorrect formation of the embouchure accounts for saliva escaping from the mouthpiece; leaking pads will draw a small amount of saliva into the tube of the instrument, but not in any such quantity as you describe. I am sorry that I cannot help you.

"Dear Sir: I play sax and clarinet, and am thinking of doubling on flute. Please give me your opinion on this. Sincerely yours," Charles Davidson, Chicago, Ill.

In the olden days, saxophonists were surrounded by a picket fence of instruments; audiences were overcome by the mere sight of so many instruments, and overlooked the fact that the instruments were played very badly by any artistic standards. The soprano sax is now as extinct as the dodo, because not one man in ten could play it in tune. A few years ago, every band tried to have a flute trio, and flute teachers reaped a harvest. Where are those trios now? The radio killed them, because the imperfect intonation was terribly magnified by the "mike." Benny Goodman plays nothing but clarinet in public; Merle Johnston plays tenor sax only. The lesson is plain: Modern standards of performance are so high that it takes all of a man's time and energy to perfect himself on one instrument sufficiently to meet the stiff competition of today.

Chalking Up Number Three

Mary Davis, News Reporter

Now well on their third year of working under the direction of W. W. Brady, the members of the Ririe, Idaho, high school band are bent on taking high honors in the 1938 contests. Their 1937 record consisted of a superior rating in playing, and the band was chosen as one of the three most outstanding in the marching contest.

Under the leadership of Mark Freeman the pep band accompanies the basketball team, and spurs the boys on to victory.

At the Mardi Gras

Ann Beckham, News Reporter

For the first time the Pascagoula, Mississippi, high school band has participated in a Mardi Gras parade—the parade of "Comus." The parade took place on March 1 in the Mardi Gras city—New Orleans, Louisiana. While in town, the Pascagoula band members went sight-seeing.



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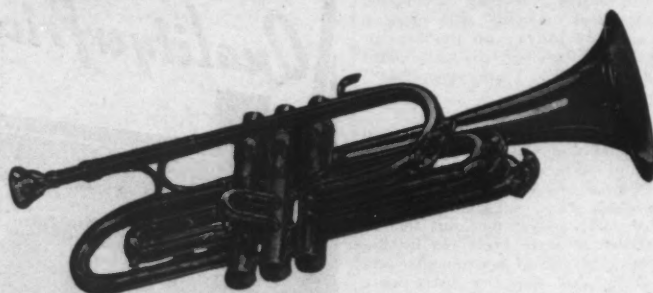
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With kind greetings and wishing you continued success, I am,

Yours very sincerely,
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The Three R's

Vicki Nichols, News Reporter

To the Guthrie, Oklahoma, high school music groups this means the "Royal Rhythm Revue," annual musical held on March 8.

A contest was held and two prizes of one dollar each were awarded to the persons submitting the best "R" phrases; in other words phrases or sentences concerning the show and consisting of from five to ten words, all of which, with the exception of the articles and conjunctions, must start with the letter "R." This issue is on the press just as the contest winners are being announced, so we shall hope to have the winners and their prize offerings in our next issue.

Camden Clinickers

Dorothy Linebarger, News Reporter

Twenty members of the Camden, Arkansas, high school band attended the band clinic held in Arkadelphia on February 19 and 20. The purpose of the clinic was to familiarize band members with the required contest numbers.

A huge parade was held on the 20th, and little J. P. Crumpler, twelve year old son of Camden's Director Crumpler, led the ten bands on the march.

New uniforms have just been ordered for the first band, thanks to the mothers of the band auxiliary.

Hooray for Washington

C. E. Haymaker, News Reporter

Washington's birthday gave the Lenoir, North Carolina, high school band an opportunity to dress up. The band presented a colorful and varied program, and instead of the regular navy blue trousers, the members wore white ones along with their handsome navy blue coats. Red and white hatchets tied with ribbons decorated the stage. Although Director Captain James C. Harper could not be present, the band carried on under the direction of his able assistants, Francis Magill and Betty Story, and two student conductors, Frederick Thompson and Bill Stevens.

We Love You

Rehearsing is a pleasure the members of the Hudson, Michigan, junior band found out. They have just moved into their new quarters—the American Legion Hall. What with the fine acoustical properties of the room, the redecoration, and the walls and ceiling of sound absorbing material, the night watchman must surely have a hard time clearing out the building. John Gottschalk is director of these thirty rehearsal-lovers.

Welcome, El Tovar

Carolyn Opdyke, News Reporter

Meet the El Tovar orchestra and its reporter, Miss Opdyke, newcomers to our columns. We're very happy to have you with us.

El Tovar is composed of a few members from each of the high school orchestras in southern Bergen County, New Jersey. It has acquired the reputation of being the best in its community.

The orchestra has played for nearly all the churches in and around that section, various plays, P.-T. A. meetings, Bergen Pines Hospital, and Kiwanis club events.

Where's the Big, Bad Wolf?

Dorothy Whipp, News Reporter

"Little Red Riding Hood," written by Howard E. Akers, director of the Petersburg, Illinois, high school band, was one of the novelty numbers presented by his band at the last concert on February 22. This went over big, the wolf being put in his place, and everyone went home happy.

Your Trombone Questions Answered

By William F. Raymond, U. S. Army Band

This month this column is devoted to the teachers and students of various Normals and Colleges who are majoring in music supervision. The questions dealt with are too technical and theoretical to interest the younger students of the lower schools.

"Why is the trombone called a B \flat instrument despite the fact that it is most usually written for in the 'F' or 'C' clef? Why isn't it called a 'C' instrument like the flute or oboe?"—F. D., *Terre Haute, Indiana*.

If we assume that a "C" instrument is one which sounds its notes where they are written, then we can without error call the B \flat trombone a "C" instrument. However, if you ordered a "C" trombone from your dealer, you certainly wouldn't get a B \flat trombone. So, for the sake of clarity, and perhaps sanity, it is better to follow an established custom and refer to your trombone solely as a B \flat instrument.

Why is it called B \flat ?

The seeming logical reason as far as I have been able to determine, is because its open harmonic chord is built on B \flat . And yet when one becomes further entangled in the inevitable web of theory that this question provokes, even this reason will not seem to be so logical.

The flute, the oboe, and the bassoon are referred to as "C" instruments; yet neither the flute nor the oboe has an open tone. When the bassoon sounds its open tone—no keys—it actually sounds "F." It would appear, then, just as logical to refer to the bassoon as an "F" instrument as it does to the trombone as a B \flat instrument.

Most all of the South American countries, and several of those in Europe, refer to the trombone either in "Do," or "Si" flat. The part written in "Do," or as we are prone to call it, "C," is our B \flat part written in bass or "F" clef. The "Si" flat part is written in the "G" clef and is played as an ordinary treble clef part written for a B \flat trombone. In other words, a Yankee would make no distinction whatsoever between the Latin's "Do" and "Si" flat, and his own B flat.

"In your booklet on the trombone you discourage the use of plus and minus positions for such notes as B and D natural fourth position. I have about every book of instruction published, and I find that a few writers advocate plus and minus positions. What is a teacher to gather from this?"—J. E. R., *Tucson, Arizona*.

The use of plus and minus positions is solely a matter of individual opinion. You will note that in the Foreword of "The Trombone and its Player" I distinctly stated: "One cannot dogmatically discard as in error any system which has developed successful performers though the system may differ from the established methods."

Personally, I choose to feel that a sharp D natural in the fourth position is not being played in the true fourth position; and that if it is necessary to raise or lower the slide to equalize intonation, the pupil is not adjusting the fourth position, but is searching for the actual position. I like to feel that the latter theory places more emphasis on the player's noodle, ear,

and lip, than it does on a mechanical position. Still, he might have a perfect position and yet play the note out of tune. Whatever he does, he will have to think.

(a) "In the diagram on harmonics in your trombone book you have the fundamental tone as the first harmonic. It seems to me that this is an error. What about it?"

(b) "About what length of time do you think a lesson ought to last?"—"Teacher," *Charlottesville, Virginia*.

Technically, you are right about the prime tone not being the first harmonic. Strictly speaking the word harmonic means an overtone; and the prime tone is certainly not an overtone. Since the term harmonic is better known among musicians than the word partial, I deliberately chose the former word to designate the partials of the natural chord. Understand, however, that the figured sequence as given in the illustration of harmonics in "The Trombone and its Player" is exact. If you dislike calling the fundamental tone the first harmonic, then you may refer to it as the first partial; for definitely the prime tone is number one in the group of partials making up the natural harmonic chord.

Regarding the time period of a lesson, this is another factor which depends solely upon the capacity of the pupil and inclination of the teacher.

Personally, I like to keep a pupil under pressure for a half hour and then leave him. There is always a point or principle to be put over in a lesson, and until the pupil has absorbed the point it is useless to go ahead. Perhaps it may take several lessons for a pupil to accomplish a point; but I feel that it is not progress when the pages are turned without a comprehension of the preceding lesson.

"Is the trombone ever a transposing instrument?"—M. M. S., *Potsdam, N. Y.*

When the trombone plays from a treble clef part written for a B \flat instrument, it is a transposing instrument. But—and this is important—if one reads from the treble part of the piano, or from an oboe part, he is not transposing. In the latter instance one reads "D" from the printed music and sounds "D" concert pitch. If one read a B \flat cornet part, or a trombone part in the treble clef, he would read "D" fourth line, and actually sound "C" concert pitch. This is transposition.

"Mice" Change Habits

Margaret Eld, *News Reporter*

"While the cat's away, the mice will play" didn't hold true at the Lake Preston, South Dakota, high school during the week of February 21 to 25 when Band Director Ashbaugh and Miss Hanse, glee club teacher, attended the Region 2 music clinic at Minneapolis. The band and glee club were directed by students, and everyone pitched in and worked doubly hard for their absent directors.

Band at Clinton

Clinton, Michigan, has a school band. John Gottschalk, director of several Michigan school bands, works with the Clinton group twice a week. About fifty students are taking instrumental music.



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The Kivver to Kivver Club

I surely enjoy your magazine. As a matter of fact, I wouldn't be without it.—**Kenneth A. Johnson**, Director, Newman Grove, Nebraska.

Having been a faithful reader of The **SCHOOL MUSICIAN** for a period of nearly seven years, and knowing what a great inspiration the school band members receive in reading the various articles and comments of other groups as well as their own, we are conducting a "sub contest" between two teams, the morning band class and the afternoon groups. Ted Dale heads the first group and John Hazard the second. It's our hope that every one will become a **SCHOOL MUSICIAN** Fan.—**Dewey D. Kalember**, Band Director, Grosse Pointe, Mich.

We still read every word in The **SCHOOL MUSICIAN** and think it is the banner magazine of all school magazines.—**Josephine Ahlin**, Price, Utah.

I am thankful for the source of inspirational and helpful articles supplied by The **SCHOOL MUSICIAN**. May we have more of them.—**Arthur C. Williams**, Band Director, Herington, Kansas.

Our entire band is very enthusiastic about The **SCHOOL MUSICIAN** and are almost 100% subscribers.—**George T. Bennett**, Director, Red Oak, Iowa.

I believe The **SCHOOL MUSICIAN** is the best publication for encouraging the student in the study of instrumental music.—**Kenneth Helges**, Director, Santa Ana, Calif.

This is one magazine I think every parent should take.—**Mrs. Minor Reed**, Band Mother, Raceland, Ky.

This magazine has been so highly recommended to me that I would like to have my subscription to same begin immediately.—**F. Giovannetti**, Supervisor of Music, Oroville, Calif.

Approximately four months prior to this date I subscribed for The **SCHOOL MUSICIAN** magazine and find it very, very helpful and interesting. It is, without a doubt, the best all-around school magazine published today, and I wish to compliment you on your work.—**O. F. Stilwell**, Salisbury, N. C.

Your magazine comes the nearest of meeting all the needs of a growing band than any I have ever read.—**Travis B. Shaw**, Band Dir., Hobbs, N. Mex.

"You have a very interesting magazine."—**J. M. Henley**, Fort Wayne, Indiana.

"As this is the one authority on the school band and orchestra field, I feel it my "duty" to include it in my particular field of work."—**J. P. Williams**, Supervisor of Music, Lander, Wyoming.

Chicago Concert

Marshall high school announces a joint program on March 23, by the concert band which is under the direction of Clifford P. Lillya and the symphony orchestra directed by Merle J. Isaac and Ralph C. Lewis. Miss Beatrice Mazer will appear as soloist with the orchestra in the 1st Movement of "Symphonie Espagnole" by Lalo.

"THE BACK PARLOR"

Reserved for Band and Orchestra Parents' Clubs

Organized a little over a year ago the Noblesville school band whose picture appeared in the February SCHOOL MUSICIAN is thriving under the enthusiastic appreciation of its Band Boosters' association of which Mrs. Harry Swaynie is president. The association was formed last August and now has nearly a thousand dollars ready for the purchase of uniforms. A vast amount of money has been invested in instruments.

"We hope to do big things with our band," writes Mrs. Swaynie, "as it grows older under the capable direction of our bandmaster, Mr. Walter E. Elliott." The interesting photograph used in our February issue showed exceptional progress for a band to make in so short a time, and the Editor of this magazine, whose home town is Tipton, Indiana (about twenty miles north of Noblesville) is proud of the community's awakening to the values of music education.

The band mothers' club of Garner, Iowa, has just purchased fifty new band uniforms for the band (also new), which is doing such fine work under Director Don O. Anderson.

When Bandmaster Anderson went to work in September, the first full-time instrumental instructor in the Garner school system, there were twenty-five pieces in the band. Recently he photographed his present group of 115 members, and the future looks mighty bright.

"I wish it were possible for every musician in the school to have THE SCHOOL MUSICIAN," writes Director Anderson. (We just had to put that in.)

Mrs. Fred Weldner and her club personnel is continuing the fine work at the Muskegon, Michigan, Band Parents' organization. They are "as proud as a peacock" of the band, and everybody from Principal George Manning to the librarian is bent on making it the world's finest.

"Under advisement," writes Mrs. Ila Townsend, "of our wide-awake ways and means committee chairman, Mrs. Arthur Newhoff, we staged an 'experience dollar' project in the early winter during which time many pleasant parties were given, yielding a net profit of \$47. This 'experience' fund defrayed the expense of an annual Winter Dinner Party feting the band members. This social function proved an extremely cheerful success with Mrs. Patrick Tjapkes, chairman hostess committee, as banquet chairman.

"During the spring season the ways and means committee plan to pilot a waffle and maple syrup supper . . . Good? I'll say!

"We enjoy an occasional potluck, joining our membership in social contact with the band, also Supt. John Craig and other school executives as honored guests.

"The organization is sponsoring a series of five Vesper Concerts at which many student soloists are being featured this season, furnishing a source of delight to music lovers in Muskegon and vicinity. About \$200 has been taken in at these concerts as highly entertained persons extend to the band the courtesy of free will offerings to help defray the cost of

music. Wm. Stewart, Jr., concertmaster, and Mrs. N. T. Christopherson, vice-president, comprise the concert committee.

"Plans are being laid for Muskegon's annual Band Boost to be presented in Central Campus auditorium for two nights in early May. A committee of five men was named at a recent meeting to plan this affair, in conjunction with last year's chairman and the band conductor. Committee plans will be directed by Mr. Arthur Sipion as chairman. It is expected that the local Junior-Senior high school band will display its characteristic perfection at these performances."

The band parents' club of Iraan, Texas, is now complete, with officers as follows: Mrs. W. K. Baldwin, president; Mrs. Johnnie Blizzell, vice-president; C. A. Wiggins, secretary-treasurer.

This club has contracted Dr. Gabriel Fenyves of the MacPhail School of Music for the April 7 to 9 clinic.

The Iraan band is under the leadership of Jacques Nonce and has made quite a reputation during the five years that it has been organized.

Kenneth Heiges, director of instrumental music at Santa Ana high school, Santa Ana, California, is very anxious to get a band parents' club organized and going. We have sent Mr. Heiges our sample constitution and by-laws, and will appreciate it if presidents or active members of other clubs will write him suggestions for getting the organization under way. He asks for this help.

M. R. Penninger, director of Gibson County, Tennessee, school bands, is so pleased with his organization of a band parents' club for the Milan school that he is now endeavoring to organize the parents of the Trenton school band, which he also directs. And don't forget, Mr. Penninger, that that Trenton school band needs a twirling baton, too, and you just can't beat the S. M. "Spinno."

On Wednesday, February 23, the band and orchestra mothers of Black River Falls, Wisconsin, held a cafeteria style supper. First the orchestra entertained playing "Hungarian Dance," "Japanese Sunset," "Polish Dance," and "March Militaire." Then the band took charge of the music program, playing "The Entry of the Gladiators," "The Firefly," "The Skater's Waltz," and "American Patrol." Band members and their directors from Alma Center, Hixton, Augusta, Osseo, Sparta, Tomah, Whitehall, and Neillsville attended the supper. It was an overwhelming success which was greatly appreciated.

When local merchants told the Music Boosters' club of Amery, Wisconsin, that the new uniforms they wanted would cost a thousand dollars, some of the members may have missed a few breaths, but not many. They tightened up their belts and went to work. Soon the local population found itself skipping about in a delightful social whirl of card parties, pie socials, and silver teas. Folks went to work wearing tags "Boost the Band," this last method of selling tags being adopted to recover something from people

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COUNTER ON PAGES 49-50

in neighboring towns and villages who enjoy the band's concerts and public appearances but do not have much opportunity to contribute to its support. By these and many other methods the full amount was raised in three months' time. Such tireless and courageous effort on the part of band mothers calls for three rousing cheers. Let's hear them.

City daddies of Amery built a new bandstand in the park recently, and concerts are given every week during the summer. The band plays and maneuvers at games, fairs, and other public events.

Just a few of the towns that have recently organized band parents' organizations are: In Illinois, Breese, Paris, Fillmore; Easton, Pennsylvania: Faulkton, South Dakota; in Kansas, Lebanon, Scott City, Ness City; Raceland, Kentucky; Ronkonkoma, Long Island, N. Y.

In Answer to Mr. Bennett

(Continued from page 15)

ing qualities of tone should have first consideration.

In the absence of oboe, alto clarinet, bass clarinet, and bassoon the saxophone group will also bridge the gap and make a good support for the clarinets. In addition to this fact they can be used as a feature in a regular saxophone quartet, or used to very good advantage in the routine of a popular number. For example one way might be: The cornets may play 16 bars of a chorus then the saxophones play the next 8 bars and cornets the last 8 bars. The order may be reversed the second time. The routine best suited to the number can be determined only by the composition form and the style of the number itself. The saxophones will definitely improve the flexibility of tone throughout the lower part of the band and add greatly to the blending and flexibility of chords.

I suggest that the cornets and trombones get various kinds of mutes and derbies. Some very fine effects can be obtained if you will study their proper use.

One more important factor in the development of the modern band is *rhythm*. Not only is the development of rhythm necessary for our modern compositions but it will improve the general ensemble of your band. Rhythm is the pulse beat of music.

Latest Program

Anna Marie Kuper, News Reporter
Recently the Hereford, Texas, high school band presented a thirty minute program on the stage of the Star theater. Twenty-five per cent of the proceeds went to the band, which will be used to buy new band equipment.

Proceeds for Uniforms

Recently a benefit band concert was given by the Knoxville, Iowa, high school band, the proceeds of which were used to buy new uniforms. George W. Unkrich is the director.

Warmelin School of Woodwinds

Conducted by Clarence Warmelin, Clarinet

Roy Knauss, Flute; Gilbert Boersma, Oboe; Dall Fields, Bassoon; Volly Dafauf, Swing.

Question: I always read with interest your answers to clarinet questions in *THE SCHOOL MUSICIAN*. And I still remember your wonderful lesson-lecture of last summer at the E. M. B. Conference. Perhaps you can give me a little help on one of my problems. I have a pupil working on Weber's Concertino, Opus 26. How can I help her to have enough breath to keep those runs going? I have read about how to breathe through the sides of the mouth but cannot seem to do it myself nor can she. It seems to take all the breath which she has to play to the end of a phrase, and then in order to breathe for the next phrase it seems necessary to make a break in the music. Since I play piano more than any other instrument, I cannot give her the right help on this piece. Would shorter phrases help, and a slower tempo? Thank you for your advice.—Miss M. E., Willow Hill, Illinois.

Answer: Evidently the pupil is not breathing correctly. That is to say, she is not breathing from the diaphragm rather than in the upper chest. I would suggest taking regular breathing exercises, concentrating on this phase of technique until it is consciously learned. It is a peculiar fact that although everyone breathes naturally when asleep or when lying in a horizontal relaxed position, very few if any who are untrained in the matter breathe correctly when a vertical position is assumed. This is due, of course, to the habitual erect posture of the human figure which is a more or less unnatural one. If the pupil will lie down in bed and place her hand across her body just above her stomach and then breathe slowly and evenly, she will feel the diaphragm distend and relax with inhalation and exhalation. By placing a book over the same area she will be able to see this action take place. Apply the same technique to the breathing when playing an instrument, and the whole matter of correct breath control will be solved. As to taking a big breath quick, there is a knack to it, and practice is the only solution. If she has too great a difficulty in maintaining control of the longer and more difficult technical passages, I suggest that she break the phrases up into shorter units. This is quite possible in the number which you mention. I am indeed happy to have been of aid to you.

Question: I am a professional musician and I am writing to ask your opinion on a matter which I feel to be particularly pressing at the time. As you know, there is a shortage of reeds and the problem is now acute. Will you please tell me whether you consider French cane better than Spanish cane? What is the difference between the two? Is it possible to produce a comparable reed from both kinds of cane by varying the cut? Thank you in advance for your courtesy.—T. M., Detroit, Michigan.

Answer: Of course, there has always been a shortage of good reeds, any clarinetist will tell you that; in fact, I seriously doubt if anyone would be so bold as to assert that he alone had obtained a good reed. If he did, where would he find excuses for his mistakes? Seriously though, the essential difference between French and Spanish cane is that the

Spanish cane is harder, more brittle and less easy to work. The French cane is preferable because of its softer quality which enables the performer to obtain a more mellow tone. At present Spanish cane is easier to obtain, and most of the popular brands of reeds now on the market are made of this type of cane. I do not believe it possible to make comparable reeds by varying the cut. A good reed cut is essential as well as good cane. A combination of both factors is the only satisfactory solution.

Question: How can I improve my trilling? It seems that when I play trills fast that they are uneven. If I play them very slowly I can get them more even, but it does not sound like a trill. What can I do to improve this?—J. E., Paris, Missouri.

Answer: Probably your fingers are as yet undeveloped. All technical studies will aid you in this. Practice the trill exercise in the Baermann III slowly at first and then increase the speed. Be careful when you practice a trill slowly that you play as many of the lower notes as of the upper. Too often a trill from say F to G will sound mostly G with a few F grace notes here and there. This is the big fault in trilling among immature players. Have patience and practice.

Question: I notice in some of the Modern French Compositions that the term "ton crepusculaire" is used. What does this mean? How can I produce it? Is it like a sub-tone?—A. K., Danville, Ohio.

Answer: The term "ton crepusculaire" is used to designate the peculiar shadow-like quality of an extreme pianissimo. The mysterious whisper which it is possible to obtain on a clarinet in certain passages is very effective. This effect is indicative of the more varied demands being made on performers at present, and is also illustrative of the possibilities of the clarinet as concerns dynamics. In order to produce this "ton crepusculaire" it is necessary to have a very well-developed embouchure and to be in perfect control of the instrument. Anything less than perfect control will cause the tone to become sharp in this type of passage. It is not the same as the sub-tone, in whose name so many crimes are committed. The sub-tone is essentially a dance effect and requires a different technique.

Question: I have recently received a new American make of mouthpiece that seems to be very popular. However, it does not seem to work for me. A friend of mine has one of the same type and gets good results from it, but I cannot duplicate his success. Is it possible that these two mouthpieces are different even though they are supposed to be the same, or is it my playing?—S. M., Boone, Iowa.

Answer: There is no mouthpiece made which will work equally well for everyone. Neither is there any mouthpiece made which is exactly like any other. I think your difficulty is probably due to both causes. The best results will be obtained by developing your embouchure with sustained tones, chords, etc., and by

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obtaining a mouthpiece which conforms to the strength of your lip. To start with try a medium open French lay.

Question: After playing a short while, I notice that I have a sharp pain in my upper lip where my teeth rest against it. What is the cause and how can I remedy this condition? What is the best way to get a mellow tone on a clarinet provided the instrument is in first-class order? Thank you for your advice.—C. L., Winchester, Kentucky.

Answer: In the first place you are evidently using an incorrect embouchure. The upper lip should not cover the upper teeth. They should be placed directly on the mouthpiece about a half inch from the tip. Do not bite but merely let the teeth rest lightly on the mouthpiece. Your upper lip is probably shorter than the average and does not permit you to draw it over the teeth with ease. In order to get a mellow tone on the clarinet you must first make this change in embouchure. Practice sustained tones in sixths and octaves, holding each tone at least eight slow beats. Then try various arpeggios slowly and with the same method of practice. You will find a great advantage in ease of performance by using this correct embouchure.

Oboe—Gilbert Boersma

Question: What do you consider as most important in acquiring a used oboe?—F. W., Lawrence, Kan.

Answer: You should always bear in mind that oboes, unlike string instruments do not improve with age but rather wear out under constant use. I consider the bore, that is, the inner circumference of the tube, which must be truly conical from top to bottom of instrument, the most important. Mechanism, if not loose and worn, can always be repaired at a small cost or the whole keywork can be renewed if the woodwork is valuable. If the bore should show signs of wear, be cracked or pitted, or even be generally larger than it should be, the instrument will probably prove unsatisfactory.

Question: How can I overcome the feeling of being suffocated when I am playing oboe?—H. S., Davenport, Iowa.

Answer: The opening in the orifice at the top of the tube is naturally very small, and very little breath is needed for the production of tone. The natural tendency of most students is to take breath too frequently. This causes the lungs to be overcharged with air and gives the uncomfortable feeling of suffocation. If, however, instead of taking breath at every opportunity, you allow breath to escape after some phrases and then take a breath again after other phrases, you will be able to overcome this difficulty. At first this may seem hard to do, but with a little thought toward arranging your phrasing properly this can become as second nature to you.

Flute—Roy Knauss

Question: When I play very softly, I am much lower in pitch than the rest of the band. Is this the fault of my flute?—M. J. L., Lawrence, Kansas.

Answer: The fault is probably yours. Practice control of tone by playing long tones. Start each tone pianissimo, gradually bring it to fortissimo, then gradually diminish to a pianissimo. It is very important that you listen carefully to keep the same pitch throughout. In order to keep the pitch when you play

softly, it is necessary to turn the top of the flute outward. As you play louder, you gradually turn it in slightly, then as you diminish gradually, turn it outward again. The important thing is to listen! You will finally be able to control the pitch with your muscles as your embouchure grows stronger.

Question: I intend to play "Fantasie Pastorale Hongroise" by Doppler in our spring concert. After several weeks' practice I can make no more improvement. What shall I do?—B. A. B., Chicago, Ill.

Answer: The solo you have selected is an excellent number, but quite difficult. Without knowing all the details, my guess is that it is a little too difficult for you unless you can get some competent instruction. If you are unable to secure this instruction, I suggest that you select a less difficult solo.

Question: One of the local music stores showed me several flutes with different arrangements of the thumb keys. Not knowing which is best, I deferred purchase until I could obtain some advice. Please advise me which arrangement is best.—G. L., Allentown, Pa.

Answer: The arrangements are equally good. The arrangement you select will probably determine which one you will always use and prefer. It is all a matter of what you are accustomed to. I believe the one in widest use is the arrangement in the Wm. S. Haynes catalog designed as "A."

Bassoon—Dall Fields

Question: I have a hard time to get the A and B \flat on the fifth line and the space above the staff.—G. B., Ames, Iowa.

Answer: These two notes are bad on most bassoons; you can make them speak easier by passing the thumb lightly over key 5 (Field's Chart), and holding down key 4, or the low D Key sometimes clears up the tones in question.

Question: Most of the reeds that I buy are too stiff, how can I take them down to make them playable?—C. G., Waukegan, Ill.

Answer: To soften a reed you should have a plaque and a sharp knife. Insert the plaque between the blades of the reed, scrape the tip of the reed back from a quarter to three eighths of an inch.

Question: How can I get my upper tones to sound as big and resonate as the lower tones?—D. J., Oshkosh, Wis.

Answer: Using too soft a reed has a tendency to make the upper register sound reedy and nasal. Long tone practice will help you produce a better quality of tone.

Teacher of Swing—Volly Defaut

Question: In your opinion, is it wise to copy the styles of the leading and most prominent of swing musicians?

Answer: In a sense, yes. However, if one is in the least creative, one should make an attempt to establish a distinctive style of one's own, taking care not to deviate too far from the current trend. Whether we wish to do so or not, we subconsciously imitate to a great degree.

Question: What is the outstanding fault of the modern dance band?

Answer: The worst offense is undoubtedly poor musicianship. Most of the good dance bands are bubbling over with fine ideas, but lack the finesse to present them.

SCHOOL DANCE BANDS

Miami Falls in Line

A dance band has just been organized at the Miami, Arizona, high school by the band director, Mr. Kartchner. The band plays for all school dances and social hours. The players think it grand fun and everyone is always ready to play when the chance presents itself.

Rhythm Stylists

At the Ellinwood, Kansas, high school the dance band answers to the name



They swing it for dancers at Ellinwood, Kansas, high school.

of "Rhythm Stylists." When the band was organized a year ago, it had no intention of playing popular music, but only "pep band" music. Later on some of the members suggested holding extra rehearsals and practicing popular music. This was done, and each member put up a nickel or so, and music was purchased.

This term's band still consists of the same number of pieces, but the instrumentation has been changed to the following: 3 saxophones, 2 cornets, trombone, bass, drum, and piano. At the beginning of this term Director Palmer

Peggy Meek, second cornetist, takes all vocals, and the sax players double on the clarinet. All of the members are present students in the Ellinwood high school.

Swingcopators

Since all the members of the Cardinals, dance band of the Havre, Montana, high school last year, have graduated and now call themselves the "Collegiate Cardinals," the new dance

band at Havre High has had to get a new name. It is known as the Havre H. S. Swingcopators.

Hot Springs Comes Through

The new dance band at the Hot Springs, South Dakota, high school has been enthusiastically received by the student body. Members are provided with the latest in dance music at small cost. Proceeds are used to purchase more music, and students make their own selections of pieces from current radio hits. We hope to have a picture of this group soon.



The Red and Black Serenaders furnish the dance music at the Mansfield State Teachers' College in Mansfield, Pennsylvania. George S. Howard is the new instrumental director.

turned over the responsibility of the Rhythm Stylists to Marion Roth.

With Miss Roth at the helm, costumes were made and orchestra fronts constructed. Scheduled rehearsals were held, more music ordered, and everyone began to practice in earnest. The Stylists have played for banquets, special numbers for musical programs, broadcasted over the radio, were added attractions for entertainments, and so forth. As yet they have not attempted playing for a dance, but soon hope to.

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A. S., Jamestown, Kan. The 1716 period
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the famous violin known as the "Messie"
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rivalled condition. Hill & Sons, of Lon-
don, Eng., recognized as the world's
most reliable experts, have in their book
on Stradivarius, a complete list of the
violins made in 1716. The few in exist-
ence today are pretty well traced as to
their whereabouts and their present own-
ers. Therefore, I feel quite safe in saying
that yours can hardly be a genuine label.
As to varnish, and weight, the old mas-
ters' violins have been very carefully re-
produced by many clever fakers and no
doubt such an instrument has found its
way to Lincoln, Neb. This country has
been flooded with such fake violins in
the last century.

A. W. R., Dearborn, Mich. If you will
address a letter to Dr. Frank Black,
musical director of N. B. C., New York
City, and request "Pique Dame Overture"
I am sure he will have one of his units
program it on one of the broadcasts,
which will give you a good idea as to
tempo and general interpretation.

B. M., Park Ridge, Ill. No, I would
not start with the 2nd position. Speaking
from years of teaching experience, and
observation, when a student is ready for
the positions, start with the 3rd position,
for the reason, that the hand has a rest-
ing place against the rib at the base of
the neck of the violin. Consequently, it
is much easier for intonation. While in
the case of the 2nd position, the hand
has to be placed somewhere in the mid-
dle of the neck, which is very difficult
for a young student. The teacher must
always guard against discouraging a
pupil in the preliminary grades.

I. G., Champaign, Ill. To judge with
fairness to all competitors, I would put
stress on the following four points:

- 1st—Right hand technique.
- 2nd—Left hand technique.
- 3rd—Intonation.
- 4th—Interpretation.

V. S., Emporia, Kan. One could get
along very nicely without a pizzicato
technique, as this is but an effect em-
ployed mostly by the showman, and sel-
dom encouraged by the serious musician.
However, since all writers on the violin
have something in their books on the
pizzicato, it is therefore just as well not
to pass it by, and I would recommend the
following three pieces for public perform-
ance:

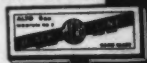
Two Guitars, arr. by Horlick-Ludlow.
Oriental, by Cui.
Gavotte, by Mozart-Auer.

B. K., Davenport, Iowa. None of our
American violin makers, with the possible
exception of George Gemunder, has
reached the acclaim of the old world
where his art is recognized. However, we
have some excellent makers working here
and there, whose violins are being played
by some of our leading violinists. Of
these makers I might mention: Knute
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Glier, Ferron, Ellersieck, John Albert,
and my good friend Carl Becker.

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..... George M. Cohan
- MY PONY BOY... Chas. O'Donnell
- TA-RA-RA-BOOM-DE-AY
..... Henry J. Sayers
- TAKE ME OUT TO THE BALL
GAME Jack Norworth

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A. B. A. FORUM

News of the American Bandmasters Association

When the Panama, Ltd., leaves the Illinois Central station in Chicago at 1 o'clock on Sunday, March 20, it will carry a representative cargo of American Bandmasters' association members. From north, south, east, and west members will gravitate to this city en route to Champaign, and many have expressed their intention to complete the trip on this crack Florida train in order to be on hand at the Inman hotel in time for the scheduled registration hour, 11 o'clock Monday morning. President Harding's gavel will fall promptly at 1:30 for the opening business session at the City hall.

So much has been said on the negative side regarding the social prospects of the Champaign-Urbana convention that wrong impressions may possibly prevail. Do not be deceived into leaving your full dress garb-age at home. Bring your formal uniform, your tux, and your claw-hammer, and if your silk hat is paid for, bring that. And above all don't forget your overshoes.

There will be plenty of social interest and glamor for the Mrs. bandmasters, too. So don't park them at home this time. It is really going to be a grand party.

Secretary Bainum is not, at the time of going to press, ready to release announcement of the fifty directors elected to take part on the Thursday night annual A.B.A. grand concert. All votes are expected in and counted within the next few days, and proper notification will be coming from the secretary's office.

New Busch Sextet

Our beloved honorary member, Carl Busch, affectionately known to everyone as Uncle Carl, has announced the publication by Carl Fischer of his "Prelude and Choral" for brass sextet.

The publication, according to Uncle Carl's announcement card, consists of full score and parts as follows: 2 B-flat trumpets, E-flat horn (also F horn), baritone (in bass and treble clef), trombone, tuba, and kettle drums (ad libitum).

Uncle Carl hasn't committed himself definitely on the convention, but if the unanimous good wishes of his fellow members might be condensed into the proper energizing stimulant for the trip, it is very certain that he will be marked present at roll call.

Bronson Lobbies

Captain Howard C. Bronson is certainly a tireless worker on his pet hobby to influence passage of Congressional legislation to raise the rank of army and National Guard bandmasters from warrant to commissioned officers, and to provide for a chief band officer in Washington with the rank of major.

In fact he has been working particularly hard on it this past year and will doubtless have some interesting things to say about progress that has been achieved at the coming convention.

Goldman at Long Beach

Dr. Edwin Franko Goldman was the guest conductor on Herbert L. Clarke's Long Beach Municipal Band concert on Sunday, February 6. Mr. Goldman conducted the last half of the concert with the usual enthusiasm from the audience that invariably greets this dominant and



Ross Cater, 14; Jimmie Van Buskirk, 12; and Joseph Naumcheff, 10 (above) are the three youngest members of John L. Verweire's Fort Wayne, Indiana, News-Sentinel band. These three young cornetists, according to the director, are giving performances that make the old-timers prick up their ears. On February 13, they gave Herbert L. Clarke's trio "Flirtations" at a concert at the Scottish Rite Cathedral.

personable figure of the American band podium.

Our attention is also drawn to a paragraph in Mr. Clarke's program of the above occasion, announcing Long Beach's 50th anniversary on Thursday, February 10. The announcement emphasizes the growth of the city from a population of 564 in 1890 to its present 170,000. It is possible the band may not lay just claim to complete responsibility for bringing all of these people to Long Beach, but it can surely make a substantial claim to success in keeping them there, and happy.

Simon's March 6 Broadcast

When Frank Simon's ARMCO band reached its closing number on the March 6 broadcast, A. R. McAllister stepped into Dr. Simon's place and directed "The Stars and Stripes Forever." The outstanding young musician guest soloist on the program was Robert Nagle, 13, cornetist of the Mt. Lebanon, Pittsburgh, high school band. Robert played "Willow Echoes" by Simon. Jack Krueger will be Dr. Simon's guest soloist on March 13.

Colorado Camp

H. A. VanderCook of the VanderCook School of Music in Chicago again heads up the faculty list for the fifth annual summer music camp of Western State college, Gunnison, Colorado, which this year will be in progress from June 5 to June 18, inclusive.

In the band department of which Mr. VanderCook is chairman the spread will range from the saxette group to the symphonic ensemble. Orchestra and choral are also taught at this school. Other members of the faculty include Fred Fink, Colorado Springs; Guy Holmes, Chicago, who will teach composing and theory; Bernard U. Taylor of New York City. F. George Damson of the college is camp director.

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News and Comments

(Continued from page 25)

from the personal pen of Francis E. Resta, 1st Lieutenant teacher of music and director of the United States Military Academy band, for which we are humbly grateful and of which we are extremely proud. Bandmaster Resta says, in part:

"I have been an interested reader of *The SCHOOL MUSICIAN* for several years and of the articles appearing therein, and I am deeply interested in the many excellent band movements being conducted throughout the country.

"Our band, in addition to its routine duties, conducts what is known here as the Winter Concert Series. This series consists of one special indoor concert per month, given on the last Sunday afternoon of each month, introducing nationally or internationally known artists as guest soloists.

"To give you a more intimate picture of one of these concerts, since you cannot conveniently attend, we list here the numbers which appeared on the January 30 program: Overture 'Herod,' *Henry Hadley*; Allegro con grazia from Symphony No. 6, 'Pathétique,' *Peter Tchaikowsky*; 'Concerto No. 1 in G Minor' for Violin, *Max Bruch*; Dance of the Tumblers, from 'The Snow Maiden,' *Nicholas Rimsky-Korsakov*; Poem Symphonique, 'The Youth of Hercules,' *Camille Saint-Saens*; Intermezzo from 'The Jewels of the Madonna,' *Ermanno Wolf-Ferrari*; 'March Slave,' *Peter Tchaikowsky*."

The editorial staff of *The SCHOOL MUSICIAN* is extremely grateful to Director Resta for his kind invitation to visit the band and attend one of these concerts, an invitation which we shall be most happy to accept. May we, in turn, Director Resta, extend to you the cordial hospitality of our publication offices.

Big Doings

When Arturo Toscanini, world's most famous symphony conductor, discovered the world's largest drum at Chicago university, had it shipped to America's largest city, New York, for use in Verdi's "Requiem," he found it too big to squeeze into any of the entrances to the world's largest broadcasting studio, Carnegie Hall.

The manufacturer who made the drum recently on special order made an equally annoying discovery when they had to remove a section of their building to get it out of the factory.

The drum is 8 feet in diameter and 4 feet wide. It was shipped to New York on a special car, and was loaned by Harold Bachman, director of the University of Chicago band, in response to the conductor's appeal that none of the drums of the National Broadcasting company were big enough to deliver proper throbbing resonance for the Verdi number.

Minneapolis Clinic

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clinic of Region 2, which convened in Minneapolis, February 24 to 26. This was the fourteenth annual conference to be sponsored by the Minnesota Bandmasters' association, of which William Allen Abbott of Minneapolis is president.

Clinic sessions covered every subject of instrumental and vocal school music, and in scope and completeness the program extended even beyond national clinics at their best.

Over four hundred school music directors were registered, and the event is widely commented as a signal success.

Guest conductors included Max T. Krone, A. R. McAllister, H. E. Nutt, Henry Sopkin, Carleton L. Stewart, and Peter D. Tkach.

Officials of the association now look forward to a record attendance at the regional two band, orchestra and vocal contest, which will be held also in Minneapolis, May 19 to 21.

New York Academic Clinic

"Increasing Educational Dividends Through the Junior High School" is the theme of the fourth annual Junior High School Conference to be held on Friday and Saturday, March 11 and 12, in New York City under the auspices of the School of Education of New York university.

The thirty-four page program seems to cover every subject and phase of educational machinery. The subject matter spreads from the New Deal to religion. Everything is included,—except music.

The Show Must Go On

(Continued from page 11)

in a hundred." Other renowned players like Dr. Frank Simon, the late Walter M. Smith, Herman Bellstedt, and Liberatti have mentioned this important fact. The reason that unusual intervals are so hard to play is simply that the player has not accustomed his ear to them. Thus the importance of all interval practice. The more involved, the better.

Young players should take all of these things seriously, for in doing so a better performance is assured. And it should be so, for when they are professionals there is no excuse . . . the show must go on!

Humorous things happen to a player sometimes that cannot be helped, but he must always make the best of such conditions. Many years ago when playing with Weber's Prize Band in Chicago, a novelty number, "A Musician Astray in the Forest" was on the program. I took myself off into the woods to play the solo part, accompanied by a small lantern so that I could see the

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music. The band played up to my entrance, when along came a huge collie dog, and with one nosey sniff knocked over the lantern. I always refer to this as my "life's darkest moment." I played something, goodness knows what, for the show must go on!

Another time we were seated on an improvised bandstand made of narrow planks with openings of about two inches between each plank. As I stood up to play my solo, a mischievous boy ducked under the bandstand, stuck his hand through the opening, and over went my stand. I didn't know the solo, but bluffed it through in a horribly amateur manner. Both of these experiences, in my very early days, taught me that all feature solos must be memorized, for even apart from the smart showmanship of playing without music, it is the safest. The performer who memorizes his music can also concentrate fully upon the artistic rendition of the solo.

A player must expect to be called upon for anything. When the Weber band was playing in Chicago at another time, a musician brought Mr. Weber a fine arrangement of the "Fatal Stone" from "Aida," featured as a cornet and trombone duet. I offered to copy it, and as I observed its numerous sustained high C's, and regarded its difficulty as a tremendous endurance test, I mused, "Well, this is easier to write than play." Twenty years later, this thought was vividly brought to my mind. Frank Simon and his ARMCO Band was being featured at the Canadian National Exhibition. The band had been entertained the night before by the genial Lieut. Walter M. Murdoch and his Toronto Regiment Band, and we had concluded the party in the wee hours of the morning with echoes of the typical British toast of "For he's a jolly good fellow" ringing in our ears. Ernest Glover and I, forty-five minutes early for the afternoon concert were looking over the printed program. Complimenting ourselves upon a relatively easy program for the solo cornet and solo trombone, our pleasure was abruptly short-lived when Conductor Frank Simon approached us, saying, "Will you boys play the 'Fatal Stone' this afternoon, I've had a request from one of the newspaper critics." Glover and I, "washed-out" looking, eyed each other sheepishly, and without a word made tracks for the practice rooms beneath the bandstand, where for fifteen minutes we gave our embouchures the proper calisthenics to take the kinks out of our high notes. There was no thought of argument, for Conductor Simon, fine troupier that he is, would merely have said, "Sorry, boys, but the show must go on!"

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